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ILLUSTRATIONS

OF

Kilpeck Church,

HEREFORDSHIRE:

IN A SERIES OF DRAWINGS MADE ON THE SPOT.

WITH AN

ESSAY ON ECCLESIASTICAL DESIGN,
AND A DESCRIPTIVE INTERPRETATION.

BY

G. R. LEWIS,

AUTHOR OF A SERIES OF GROUPS OF THE PEOPLE OF FRANCE AND GERMANY; OF THE ILLUSTRATIONS TO DR. DIBDIN'S TOUR THROUGH FRANCE AND GERMANY; VIEW OF THE MUSCLES OF THE HUMAN BODY; AN ADDRESS TO THE MANUFACTURERS ON THE SUBJECT OF EDUCATION AS CONNECTED WITH DESIGN IN EVERY DEPARTMENT OF BRITISH MANUFACTURE; BRITISH FOREST TREES, PART I.; AND ILLUSTRATIONS OF PHRENOLOGY, NO. I.

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MDCCCXLII.

TO THE
RIGHT REV. THOMAS LORD BISHOP OF HEREFORD.

MY LORD,

I TAKE the liberty of respectfully dedicating to your Lordship the following Work, illustrative of the Design and Age of Kilpeck Church, in which your Lordship has evinced so great an interest.

I have the honour to be,

MY LORD,

Your Lordship's much obliged and faithful servant,

GEO. R. LEWIS.

61, UPPER NORTON STREET, LONDON,
March 1, 1842.



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ON

ECCLESIASTICAL DESIGN.

ON Ecclesiastical Architecture there have been lately many valuable works published, doing great credit to the authors, and rendering a great benefit to the community. But, with respect to the formation of such Architecture, there has not appeared, that I am aware of, any work explanatory of that most important part of the subject. Considering certain Sculptural and Architectural forms and arrangements to be of the greatest consequence in the arts of Design, I shall make an attempt to discover the intentions of the early Designers for the varied forms they produced, as well as the divisions and arrangements they made in their Ecclesiastical edifices.

Ecclesiastical Design being a highly intellectual Power, and of great importance as connected with our Religion, ought no longer to remain in the unprofitable state in which it has lain for several centuries. To remove it from its thralldom, and breathe into it the profitable breath of communicative intelligence, is my anxious desire, though by no means an easy task to perform. Yet if this attempt should hereafter be the means of leading the mind to the only true path to Ecclesiastical Design, I shall consider myself then well rewarded for my labours. But in this attempt there will be various obstacles to encounter. Many whose notions are hostile to symbolizing any portion of the leading features of the Law and the Gospel, will, I fear, be difficult to persuade that the same Creator, who gave us the Scriptures, also gave us the faculties for making His Word

appear in the stone, the wood, and the glass of His places of worship. There are also many persons who do not believe that the Architectural forms and their arrangements have any meaning in them, or were intended for symbolic, emblematic, or hieroglyphic representations of any portions of Holy Writ. Such persons will be opposed to the adoption of such means of conveying Scriptural information, however much those means may give vitality and increase the usefulness of the building materials, by making them a vehicle of communication upon the Sacred Writings. Such obstacles as these will be thrown in the path leading to religion and morality. But such is the nature of the human mind. Invariably do we see those who have not active faculties for the Arts indifferent to them, and opposed also to their exercise; and they will unfortunately consider themselves as much entitled to pass their veto upon such highly intellectual attainments as those who possess them extensively cultivated. Now, though we must make up our minds to receive unfair condemnation, nevertheless we must persevere in the path of enlarged intelligence, and enforce the necessity of investigating the subject by careful examinations of such Churches as are of early date and free from alterations, when I am certain will be seen in the forms and their arrangements evident marks of intelligent Design. The true meaning of the word Design will then be understood and admitted, that it should no longer be coupled with whims, caprices and incongruities, but with the perfection of the subject with which it is connected, as in this case it is with the word of God; and then the truth should be adhered to, and made to appear throughout the whole of the work that has been produced for that highest of all purposes.

In placing the following illustrations before the public, I wish it to be understood that I do so chiefly to show that Ecclesiastical Design has, from the earliest times, been considered a subject deserving, above all others, to employ the most intellectual minds. That the Designers of our ancient Churches did, from time to time, produce certain forms of animate as well as inanimate nature for Scriptural edification, will, I think, now be no longer denied. And as every one must be convinced that the divines who designed our Cathedrals, Abbeys, Churches, &c. were men of extraordinary mental powers, there will be no difficulty in admitting that such men, and all other highly gifted and cultivated minds, neither would nor will employ themselves in vain, but always to profit; consequently when these men were designing the Cathedrals, &c. they must have had some *other end* in view than the inner appropriated spaces for religious worship, or their varied forms and arrangements would not be designed with so much beauty and sublimity. This *other end*, which is to some a most difficult stumbling-block, I will endeavour to discover.

In the early times a Christian Minister and an Ecclesiastical Designer

were one and the same person, and therefore had one feeling pervading the duties of either calling. The end which the Minister had in view would be the Scriptural instruction of his parishioners, to effect their Salvation ; and that of the Ecclesiastical Designers, Scriptural edification, by the means of his art exercised upon his building materials to attain the same end. Now, if this be true, the discovery is made ; and the *other end* in view must have been instruction, and that Scriptural, the truth of which is exceedingly probable, by the early Churches having the cross form for their foundations, and the leading features of the Law and the Gospel being designed in the architectural arrangements of the west and eastern parts of them. We thus see, by this two-fold capacity of minister and architect in one person, one feeling and perfect harmony produced, uniting the three essentials—the Word, the Minister, and the Church. That Scriptural instruction should be the end which an Ecclesiastical Designer has in view, no one will venture to doubt. And moreover we see, by their works, that these Designers considered this end to be a duty incumbent upon them : they felt the value of Design, and knew that that word comprehended intelligence and not confusion. The important point of Scriptural edification they kept in view throughout the whole of their arrangements in the edifices they were erecting. But though this important point has been lost sight of for these last four centuries, and the Scriptures no longer referred to in Ecclesiastical Design, there can be no reason why it should not be called into activity again ; and in these days the more so, as we see to our sorrow, that in proportion as the respectful and Christian appearance of our Churches has been neglected, so have indifference and impiety increased. Then let us retrace our steps, cultivate Ecclesiastical Design, endeavour to show respect for the House of God, and prove ourselves to be in every sense of the word intellectual architects. Scriptural Design can only be accomplished through the Scriptures, for it is in the sacred writings that the subject lies. It is in the Law and the Gospel that the thoughts of the Ecclesiastical Designer should be, and not in the imitation of works that have been designed from them. Works of Art should only be referred to for such principles as are ascertained to be the result of correct thinking, of sound judgment in the selection of their emblematical forms, and a clear conception in their arrangements to effect the end required. Thus far works of Art may be useful as matters of study ; but if they are wanting in these essentials, and are held up to our contemplation in preference to the works of Creation, the most mischievous results must ensue, as our minds will be warped in favour of whatever we have been taught to consider as worthy of imitation, and will therefore be disposed to introduce the errors of others into our own designs, producing an incongruous mass of confusion. To such inconsistencies are the human faculties brought by the good or bad

exercise that they have been subjected to. But this is only one of the causes of defective Design, and though they cannot all be enumerated here, yet we may with advantage point out several,—such as the first of those evils which made its appearance in the fourteenth century, when Scriptural edification, through Ecclesiastical Design, received its death-blow from the impious and brutal persecutions of those who entered the Church for political and other base purposes. From those days to the great Spoliator, whose tyrannical acts with one fell swoop destroyed the last sad spark of architectural vitality, there were not exhibited any marks of intelligent Design. After this animal mode of dealing with intellect, much religious and moral guidance could not be expected in the Arts; and, Ecclesiastical Design being crushed, any but the right feeling would then be given to Ecclesiastical buildings, and endless absurdities were brought forward to please the senseless seekers after vain imaginations, and the pious and intellectual part of the community insulted with the works of the heathens instead of being edified by those of Creation,—the Law and Gospel. And where can these latter subjects be introduced better than in Ecclesiastical Design? But very few of these instructive qualities have appeared since the Church-property-seizure days of Henry VIII. If we examine the Churches that have been erected since that period, we shall not find much Scriptural information in their designs, and for this simple reason,—Ecclesiastical Design had been sinking for at least a century previous to those irreligious days, and had departed from the divines to men unconnected with the Church, and by profession Architects. In such days of infidelity and immorality, and the spirit of Ecclesiastical Design lost, nothing else but what we see—confusion—could be expected. The lamp to the feet had burned out, and the path was left in darkness, that the Architects were obliged to walk in. For instance, the Cathedral of St. Paul's, in London, has been lauded for sublimity and beauty; and it *is* a building of great beauty. But do not let us praise it for what it does not possess. It does not appeal to a religious mind as a House of God; and if it were not for the statues of the Apostles that have been placed upon its ill-assorted upper parts, it would be passed by unheeded as a place of worship. When Sir Christopher Wren designed St. Paul's, he could not have known that the Scriptures contained the only true information for Ecclesiastical Design, or he would not have so neglected them. No one would have supposed that an architect of such talent could have been so little informed upon the sacred writings, as his work sufficiently proves. It is true he thought correctly when he designed the cross form for its foundation. He also gave two towers at the commencement, and one in the centre, making these features of our religion to appear in the cross and the Trinity; but, after this, all appears to be confusion; and though there

are some statues representing the Apostles, &c. with a bas-relief sculpture of the subject of St. Paul's conversion, there is such a total want of connection and proper placing of those few portions of Scriptural representations, that we cannot but believe Sir Christopher must have been unacquainted with the true principles of Design, and the leading features of the Law and the Gospel; or he would have carried out the subject from the beginning to the end, just in the same order as they are arranged in the Scriptures. We there have the Law for the commencement, and the Gospel for the end. But no such order appears in the architectural forms and arrangements of our Cathedral; and if we were to glance at the monuments within, should we be affected with a deeper sense of a sacred and religious character, or would it occur to us that we were in the sculptor's studio viewing his productions, or in a mausoleum erected for the reception of monuments to the memories of our departed great and good fellow-creatures? It appears to me, that the impression upon our minds would be the latter, as the House of God is for no such purpose, but for Prayer and Scriptural edification. A few other Churches may be here mentioned to show what absurdities the architecture of classical heathenism has produced in them. St. Martin's Church has been held up as a fine example of Ecclesiastical Architecture; but where is there one particle of Christian sentiment in it? Surely not in its Pagan front, or in the lion and the unicorn stuck upon the triangular panel, nor can it be in the new idea of a half tower (having more the appearance of being put upon the roof to be out of the way, than an emblem pointing to Heaven); neither is there in any one part of the building the slightest pretension to a religious appearance. And as far as regards common sense—(which should never be wanting in a Christian edifice)—in what part of its Pagan façade is it to be seen? Does classical heathenism mix easily with the Law and the Gospel? Surely this must be denied; and if so, the common sense of it disappears; and then we have only the imaginative part left, consisting of a Portico borrowed from a Pagan Temple, placed at the front of the Church to shelter the congregation from the rain, as I suppose it was intended for, and the half tower put upon the roof, because the Portico was in the way of its being placed upon the ground. Thus far we perceive the imaginative absurdities and the want of common sense in the architectural arrangements of this Ecclesiastical edifice to be such, as not to warrant the praise bestowed upon it, but such as to induce us to condemn the want of Christian character seen in its design.

In the metropolis there are many Churches of the Pagan-Portico style. The one of Bloomsbury is said to be a very fine Church; but can it be so called while enveloped in so much confusion? However, the Designer in this instance has shown his good sense in raising his tower from the ground;

but where his judgment could have been when he introduced lions and unicorns ramping about on this tower, it would be impossible to tell; and to complete the *mélange*, earthly crowns are placed between them. And again, if any object is required for the finish of the summit of a spire, the cross, one would suppose, would be the most appropriate, and not the statue of a man in Pagan costume, and in attitude of self-satisfaction at his having attained that pinnacle of spirituality, on which no one thing but an emblem of our Saviour should be placed.

St. George's, Hanover Square, has the Pagan-Portico to recommend it as a Christian edifice, with a quarter-tower placed upon the roof out of harm's way.

The Church of St. Pancras has, in addition to its beginning with Paganism, the caryatides supporting a large stone slab; the object of this appendage I cannot at present discover. And if even it could be shown to convey useful information, there are so many features in the Law and the Gospel of such paramount importance, that they ought to occupy the first place in our faculties for Ecclesiastical Design, before such inconsistent means are resorted to. Besides, the Christian religion requires no further aid than its own for support. We require not the heathen mythology, nor their gods and goddesses, to remind us of the Holy Scriptures. It is to the Sacred Writings that we must apply for information upon Ecclesiastical Design.

But there is a Church in Regent Street, near Waterloo Place, which is the nearest representation we have of a Pagan Temple. On the front are skeleton heads of oxen, and their foliage dressings sculptured to show that that is the temple where the sacrifices are to be offered up to appease the angry gods. This is carrying Pagan confusion very far, and to a greater extent than I know of in any other Christian edifice.

Marylebone Church has one very peculiar error in addition to the usual one of Pagan-Portico commencement—it is the caryatidal principle, of barbarous origin. At the base of the dome, the summit of the roof tower, there is a large cornice which receives the buttresses of this canopied form. At these points large blocks of stone are produced, and caryatidal angels are introduced as its supporters, with one arm lifted to ease the weight from off the head, and their wings lowered. This is another instance of the folly of depending upon Art for information instead of Nature. In the works of creation there is no confusion. In the feathered tribe there are no arms; but when an aerial being is represented in Art, wings are added, but then the wings and the arms should be one, and not a pair of wings stuck upon the scapulæ, and made to appear, contrary to the law of Nature, to act without the necessary muscular apparatus. But in this part of the design, arms were considered necessary to take off the superabundant weight of the cornice from the head: so that in this arrangement we have one absurdity

produced to harmonise with another. A motion of gliding through the air would better accord with the office of an angel, and not a caryatidal or any other Pagan use for religious purposes. How very absurd the whole of this kind of designing appears, and entirely arising out of a reference to inconsistent and misnamed authority. This,—only in name authority—is the ruin of youthful minds: for as soon as the impression is made that Greek or any other Art is preferable to Nature, so soon is their doom sealed, and from which there is no escape. Liberty of perception and liberty of reflection are then equally destroyed. The whole powers of the mind are directed to the false authority, and error becomes established in the place of truth, and unerring Nature made to give way and accommodate itself to a capricious foundation. Art becomes artifice, and the original turn of mind of the youth is diverted from the path it was destined to walk in, and flattered into superficial and meretricious acquirements, and made to believe such are the *acmé* of perfection. I might here contrast the absurdities of the two extremes; that of the one in placing a dependence upon authority, and in the other for having a contempt for it. Perhaps Percy Chapel may be a good instance to bring forward, that it may be seen what an implicit dependence will do when placed upon some authoritative style, without the slightest degree of liberty for questioning its propriety. And we see in the design of the façade of this edifice the most deplorable results. Surely no one would have supposed that such a design would have ever been executed! But, alas! there it is, the most unfortunate attempt at a tasteful arrangement that could be produced, and quite enough to disgust any one with the authoritative Art system. This fully proves that, however good the Art may be, it is not the less wrong to set it up as the idol and only authority to be referred to upon works that must be dissimilar. In this arrangement we have the most unscriptural and inconsistent jumble of pretended taste that could be brought together; and this derived from, or something from, standard Greek. Now, on the other hand, I will name the Chapel in Chapel Street, Bedford Row, where a thorough contempt for the authoritative style is most positively shown. In this case the builder seemed to prefer common-place forms and plain walls, for fear, I suppose, of ostentation: but for barbarous notions, I should think there is no Chapel in London that has such a deplorable appearance, and which should have been exposed long ago. Indeed, it appears to me that the parties must have thought that any thing would do for the House of God. So that, what with classical Paganism and gross Barbarism, our Houses of Prayer are sacrificed for an undue exercise of those ill-suited and ill-sighted qualities. If we had left the Pagans alone, and thought for ourselves as they did, there is no reason why we should not have shown as much good sense in Ecclesiastical Design as the Greeks have done

in their idolatrous designs. Let us now then give up these absurdities, and no longer show a preference for the confusion of man to the unerring truth of God. And to those whose minds are not sufficiently independent, I would advise them to do as the Greeks did, and become active observers in Nature's exhaustless field, that they may possess an inexhaustible store of materials to design with, instead of depending upon an unknown tongue for instruction in the art of mixing Idolatry with Christianity. And as long as defective Design is to be looked up to as perfection, we shall continue to have these classical heathenisms to annoy, and to turn us from the very subject our Churches are intended to promote; for we all know there is sufficient darkness abroad without using our endeavours to increase it. In Church building there are fine opportunities for making an appeal to the irreligious and immoral part of mankind; but instead of taking advantage of this power which God has given us, we not only throw it away, but make a bad use of it. Plain walls would be better than sculpturing them into forms of falsehood and all sorts of absurdity; but there will be no occasion to adopt the former, for out of blanks nothing proceedeth. Unprofitable servants we must not be, but by our works show ourselves to be true labourers in the vineyard, that every mind may be awakened to Scriptural truth on beholding their House of Prayer. To this vital point—design of intelligence—I hope to be able to draw the attention of the clergy, the architects and the public generally, that they may see the errors of our Church Architecture, become convinced of the absurdities it is mixed up with, and ultimately banish every unscriptural quality from the walls of our sacred edifices. Though this is devoutly to be wished, it will be a work of great difficulty to accomplish; but at this time when Churches are so much wanted and many now are being erected, it will be the duty of every one that is acquainted with the subject to see that our religious edifices are no longer Paganised, but made to appear what they are called—Houses of God. The present unprofitable mode of designing, in a Scriptural sense, and the unintellectual in a moral one, should, if it were possible, be banished, and we should immediately proceed to make Church Architecture speak to the subject for which it is used, that it may be seen by all the design is Scriptural, and the edifice erected for spiritual and moral instruction. However, design of intelligence will not be effected by the present defective system of education. The faculties intended for Ecclesiastical Design are misdirected, and as long as this abuse of them is continued, so long shall we be promulgating absurdities, inconsistencies and incongruities, and be disposed to prefer the works of man (however mischievous) to the works of God though soever instructive, and study Pagan Temples to become learned in Ecclesiastical Design. But there is no absurdity too great to be cherished if it can but be recommended or enforced by

authority. It is even now stated that Greek Architecture is perfection, and that it will be impossible to invent any style to approach to it; and therefore we had better save the time that fruitless endeavours would destroy in seeking for that excellence which the Greeks obtained, and which no one will ever accomplish again. This, of course, is too absurd to be attended to. In these Christian and enlightened days to be told there is no occasion to think! No! not even to think upon the subject, but submissively bend to their ordeal, and servilely imitate the Greek Pagan Temples, decorated with their brutal battles of Centaurs and Lapithæ, and murderous fights between the Greeks and Amazons, and the whole collection of demoralizing subjects that were sculptured upon the walls of their polluted Temples; and these are the Temples of perfection that we Christians are to imitate, that we may be the better enabled to design Christian Churches! And is it come to this that we are to be told, that to the Greeks, who had not the light of the Law and the Gospel, we must submissively bend and imitate their works if we intend to succeed in designing Christian Churches? And this is expected to be believed in the year 1840? But, leaving the light of the Holy Scriptures out of the question, there cannot be any thing more absurd than to go back 3000 years to a nation for information, none of which did they ever possess. But instead of going back, go on should be the order of the day, and we should endeavour to store the mind well with a thorough understanding of the works of creation and the Word of God, and leave Pagan Temples for Pagan purposes.

The great excellence in the Arts to which the Greeks arrived, was entirely the result of their unremitting attention to Nature, furnishing their minds with the endless varieties in the vegetable as well as the animal kingdom; by these means they laid up a store of the true materials for Design, and in which the works of Phidias and others of his time fully prove their great power and close observation of Nature. Would that these great minds had been imbued with Holy Writ, we should then have had very different Temples from them, to those they designed for such contemptible purposes. But because they excelled, is that a reason why we are to be their servile imitators? They did not arrive at that excellence through servilely imitating their predecessors, but by acting and thinking for themselves. When Greece began to lose her independence, and no longer the same means of encouragement for the Arts existed, the love for them and the study of Nature subsided, and whims, caprices and inconsistencies were substituted, and servile imitation finished the slavish scene of degradation: and this system of drudgery we are recommended to pursue by persons who are looked up to as authority; and these very persons I do really think are sincere believers in their own recommendations. But, alas! they are superficially informed, and understand not the nature of

man. In these few remarks the mischief of this imbecile system will appear but too evident, and we must do our utmost to expose it, and show a remedy for the cure of this wide-spreading and withering evil.

A proper direction and exercise of the faculties, with wise encouragement, will raise the Arts to perfection, or on the contrary will sink them. Works of high Art and strictly founded upon Nature must ever be considered as among the valuable sources to apply to for information upon the Arts of Design; but when it is seen that natural qualities are made to bend to meretricious and capricious notions, then such works of Art do more mischief than good, and should not be referred to for such a purpose. And the want of this discrimination has been the cause of the endless mistakes, absurdities, jumbled arrangements, and patching of sensible and senseless heads and ornaments upon our Churches, regardless of order and of any meaning whatever. This comes of cramming us with Art before we are well grounded in the knowledge of Nature.

A thorough acquaintance with the works of creation must be made through a wise and well-digested system of education, in addition or appended to our religious instruction, before it can be expected that these evils will give way to pure and undefiled truth.

Then let us have in addition to religious education as scientific a system as can be produced for the ends we require. As artists, we should be instructed in all the sciences, because we have to represent all things and qualities more or less, and the more we know of them the better shall we be enabled to represent them. But as a profession, we are lamentably behind-hand in scientific acquirements, and so shall we remain until a College is established, with masters sufficiently skilful to instruct us in the different sciences that are most immediately connected with the Arts, for the Arts and Sciences should always go together. The Sciences of Human and Comparative Anatomy, Botany, Chemistry, Geology, Mechanics, Geometry, Perspective and Mathematics, should be our ground-work. The languages, particularly the living, should be well attended to, that we may be enabled to gather information from original sources, and to comprehend the more easily the professors upon the varied subjects of which they would have to treat.

A system founded upon these suggestions would soon enable us to shake off the trumpery trammels that have been placed upon us by unnatural education. We should then have our minds well furnished with the works of creation, the only true materials for invention and original thinking. We should then no longer degrade ourselves by going 3000 years backward among the Pagans for information upon Ecclesiastical Design, but like true, simple and unsophisticated beings, take our stand upon God's works and His Word.

The works of creation must be considered as the only true materials with which a work of art is to be constructed; and for whatever purpose the work may be required, the designer should be fully and satisfactorily informed in it, that he may be enabled to carry out the subject he undertakes to execute. If the work required be a Religious Edifice, he who engages to produce that work should be strongly imbued with religious feeling, and well versed in the Holy Scriptures, that the sacred subject may be made to appear in every part of the design, and become a help-mate in the holy language of our Divine Father to all who are in search of everlasting life. Building materials in the hands of a religious designer acquire a vital property, and afford an artistical translation of God's word in addition to the sublime doctrine we already possess in our own tongue. And as there ought to be no limit to the propagation of the Gospel, so no available means should be lost sight of that can be used for placing the Word of God before the unexercised eyes of man—"He that hath eyes to see, let him see:" then why place forms of darkness before the dim sighted, when those of light are at hand? and which are enjoined by our Heavenly Father to be brought forward always. Often has this Divine Power been assailed as diabolical, and our venerable Churches pronounced to be idolatrous abominations. But what will not ignorance and wrong prejudice do? And because revilers, whose contracted minds debar them from conceiving the lofty imaginations and profound intelligence that is displayed in the architectural arrangements of our Ancient Churches, we are to be told there is nothing good in them, but the reverse, leading the mind to idolatry, as though scriptural representations would corrupt the people and turn them away from the very Scriptures in which they were being instructed. Greater nonsense than this could not be uttered; yet we must expect to hear such condemnations, for the self-conceited and uninformed are ever ready to condemn matters on which they have no understanding.

At this time, especially, there is no quality of the human mind that requires more correction than conceit: "Conceit in weakest bodies strongest works." This invaluable piece of information should be painted in large letters at the beginning and end of every street, that we may be reminded of our inability to praise or condemn matters upon which our limited minds will never enable us to form a correct opinion. Self-conceit leads to the greatest of evils. It was this deplorable conceit that led Henry the Eighth to his unjust and cruel acts,—instances of which in our Religious Edifices are still in being in many parts of our kingdom, a melancholy sight to a Christian people. It was this conceit that led the narrow-minded and unfeeling fanatic Cromwell to insult our venerable Houses of God; and it is this sad conceit combined with weak judgment that have involved so many lately in (perhaps) irretrievable ruin. Conceit is ever dangerous when accompanied with ignorance, and is even so when allied with certain talent. We may be great in science

and in learning, and have little or no Christianity within us, and therefore most unfit judges of Holy Writ; but when our self-conceit is great, how very often do we bring imagination, sentiment, and the fine arts generally to the level of our own limited tests, and pronounce judgment accordingly. The only cure for such mischievous decisions will be the cultivation of our religious and intellectual faculties,—the wisest course for the conceited, the uninformed, and deluded part of mankind. Let none of us then be too hasty in our condemnations, for we all must err on some subjects, as a sound judgment in all matters cannot be expected from one individual. I have often been laughed at and condemned for my *visionary notions* as they have been termed; but I fancy I know sufficient of the human mind not to feel uncomfortable at unpleasant remarks. There is no greater bar to improvement than this weakness of the human mind—conceit; if we could but keep this vain and unmanly quality in its proper place, we should then have our minds free, open, and ready to examine every new subject that may be presented.

The one I am now placing before the public is new at the present time, though it was known as far back as the days of Abram, for in Genesis, c. xii. v. 7, it is written, “and there builded he an altar unto the Lord,”—no doubt to record the Lord’s appearance and his first gift. And in v. 8, he built another altar unto the Lord, “and *called upon the name* of the Lord.” As regards this second altar, it is stated he built it for calling upon the name of the Lord, and not to record certain acts. As in the former, in v. 7, there is no mention of its being built for calling upon the name of the Lord. The second altar being built for prayer, that is, “for calling upon the name of the Lord,” was so designed, that its purport, on being seen, could be understood; and whereunto Abram, his wife, and household would resort for that specific purpose: for, on his return from Egypt to Bethel, he came to the place of this altar and called upon the name of the Lord, shewing this to be the place of prayer, and not the first altar, which was designed to record the Lord’s appearance and his promise. And in chap. xiii. v. 14, 15, 16, and 17, we have God’s second promise, after which, in v. 18, Abram removes into the plain of Mamre and builds an altar *unto the Lord*; the purpose being stated, shews that Abram designed it for that express purpose, that the promise which God made to him might be handed down to posterity; and those who attended the offerings that were made upon this altar, were informed by its design of God’s gift to Abram and his seed for ever. Less than this we ought not to infer, though much more we might conjecture, and which the text warrants. But this is sufficient to shew that religious design was understood and practised 3757 years ago. From that time, to A. C. 1491, there were a few more altars erected as records and places of prayer. In Exodus, c. xvii. v. 14—16, we find it stated that the Lord desires Moses to write in a book the event which had just taken place, as a memorial, and rehearse it in the ears of

Joshua ; for, said the Lord, “ I will utterly put out the remembrance of Amalek from under heaven.” “ And Moses built an altar and called the name of it Jehovah-nissi.” Because “ the Lord will have war with Amalek from generation to generation.” As the Lord desired Moses to write in a book the preceding event, and Moses built an altar, and called the name of it Jehovah-nissi, does it not seem more than probable that the building of the altar was the fulfilment of God’s command ; that is, memorializing the event in a book—altar and book being one and the same when an event was ordered by the Lord to be recorded ; so that the memorial was produced on the stone of the altar with the chisel in the language of the sculptor, his mode of writing in his book. And again in chap. xxiv. v. 4, it is thus stated :—“ And Moses wrote all the words of the Lord, and rose up early in the morning, and builded an altar under the hill, and twelve pillars according to the twelve tribes of Israel.” And in verse 12 we have the following :—“ And I will give the tables of stone, and a law and commandments which I have written ; that thou mayest teach them.” And in chap. xxxi. v. 18, it is accordingly done. “ And he gave unto Moses, when he had made an end of communing with him upon Mount Sinai, two tables of testimony, tables of stone, written with the finger of God.” And in chap. xxxii. v. 15, we have this point most clearly and satisfactorily stated :—“ The tables were written on both their sides ; on the one side and the other were they written. And the tables were the work of God, and the writing was the writing of God, graven upon the tables.” These last words appear to me to be conclusive, and that writing, graving, or sculpturing were one and the same act ; and particularly as the material stone and the word graven is mentioned, we know that the commandments must have been cut out upon the stone. So that, whether Abram builds an altar unto the Lord, or an altar to call upon the name of the Lord ; or Moses builds an altar and calls it Jehovah-nissi ; and that immediately after the Lord had desired him to write an event in a book as a memorial, they were made by them to answer the same end as a book—to be made a vehicle of communication upon God’s word to his people ; and according to their purpose so were they designed, some to record certain events, God’s gifts, and some for prayer. For instance, to build an altar unto the Lord, the design should have, in addition to its spiritual appearance, certain forms significative of the land that the Lord had given to Abram ; while, on the other hand, the altar for calling upon the name of the Lord, should be purely spiritual, because it was for a religious purpose only. I should think that an altar was in many respects in those days intended for the same purpose as a book is at present. We have only to consider the material, stone, to be the leaves, and the graver or chisel to be the pen ; and according to the kind of information that the Lord gave to his prophets, and which he desired should be communicated to the people, so was the altar designed, and made up into

a book of intelligence by sculptured forms and architectural divisions and arrangements, in which the people had been instructed, that they might always inform themselves upon the word of the Lord. Now, in chap. xxiv. v. 4, it is quite evident that Moses considered it essentially necessary in designing an altar to embody the subject in the design; and as the Lord was then giving laws to the twelve tribes of Israel which they were then called upon to obey, their obedience to those laws would then be seen in the burnt and peace offerings that they made to the Lord upon that altar. As Moses built this altar in order that the sacrifice should take place, which was the blood of the covenant that the Lord had made with the twelve tribes, it would be impossible to design the altar otherwise than Moses had done to effect this object. Now we perceive the clear and beautiful thought in designing twelve pillars to support the altar, for what could be more to the purpose than the twelve tribes supporting the law. But Moses's designs were perfect, and ours of necessity must be imperfect; nevertheless here is the fountain head of all design, and whereunto all must resort, or fail if they attempt to seek it in any other direction. We see in the design of the twelve pillars a speaking property: it addresses itself to us in a language that we are thoroughly acquainted with; and it will be understood in the light it was intended from generation to generation. Then why in these days should not an ecclesiastical designer speak through his works in an intelligible language—a language of his own making derived from nature, and in which every one will be conversant? No one should remain silent, while every one is ready to receive all the good that may be offered. If life can be given to inanimate matter, it should be given, and not suffered to remain dead to the world. I have no doubt but the Greek Designers made a language in the architectural arrangements of their temples, and it thus became a most powerful vehicle in appealing to the grosser passions of mankind. See the difference in the language of the twelve pillars for the twelve tribes supporting the Law, and the murderous fights between brutes of men and beastly monsters, the offspring of debased minds. In the one it was produced for the best of purposes, to teach man to revere the name of the Lord and abstain from every immoral act, and the other to excite man to acts of cruelty and to appeal to the worst of passions for the worst of purposes; and these irreverent and immoral productions are for the instruction of our youth in design! These pagan monstrosities should be kept in their proper places, and not thrust forward to stupify our youth with their brutalities. “By their works shall ye know them.” No one but of a cruel and barbarous nature could feel delight in the inhuman conflicts that are represented in the battles between the Centaurs and Lapithæ and Greeks and Amazons? Who would suppose that such disgraceful acts should be considered as fit and proper subjects of study for our youth in this Christian

country? Is the act of one man chopping down another worthy of imitation, or the monstrous brute in human form running his sword through the body of an Amazon an idea sufficiently refined to place before our youth for their improvement? Perhaps we shall still be told, that as they have been considered by committees of art to be most exalted works, they are perfection, and therefore placed in the Museum and National Gallery, that the public may learn how to admire acts of cruelty, and our youth to become skilled in murderous and artificial attitudes, that they may be enabled to produce such sublime and beautiful works as will tend to the enlightenment of the irreligious and immoral part of mankind. Such are some of the absurdities that are established for the improvement of the rising generation. Need we wonder, then, at our inability to produce original designs? Can it be otherwise? Certainly it will not be while Pagan Greek and Roman works of art are to be considered the foundation on which our youth are to be instructed. No style should be held up for imitation, however sublime it may be. Every work of art should be purely an invention; and whether it is to be a church or a picture, the designs for either should arise out of the subject, and not by imitation of any work of art, because, in the first place, the designer's inventive powers would be put to rest, and in the second place, the altered state of society, through the progressive improvement that has been made during an interval of half-a-dozen centuries, would demand an equally improved state of things to meet its enlightened views, and which must be met and complied with; and in order to keep pace with its requisite wants, the human mind must be soundly exercised for its attainment. If works of sublimity and beauty have been produced heretofore, and shew in their designs a most perfect understanding of the subject, in connexion with the circumstances of the time in which they were produced; it is sufficient for us to know that what has been done can be done again. The ancient designers were not successful through imitating the works of their predecessors that were produced six centuries before, but by correctly thinking upon the subject. The human mind is the same now as it was then, and only requires as correct a guidance in the spirit of truth, and as sound an exercise of the intellectual faculties, when works of equal light would be obtained again. But in Exodus, chap. xxxi. will be found the best advice to act upon for forming the mind to Ecclesiastical Design. In this chapter it is clearly and plainly stated, that the mind of a religious designer should be filled with the Spirit of God, and of every kind of knowledge, that the design of the sanctuary might be thoroughly understood, and each particular part faithfully executed. The design being the Lord's, and full of spiritual information, we see this necessity of Bezaleel being filled with his spirit, in order to enable him to understand the varied meanings that were attached to each particular part, and to execute them faithfully in spirit

and in truth. We here see the great importance that the Lord attached to the design of the Tabernacle, making every part of it speak to the subject for which he designed it ; and calling Bezaleel and Aholiab and filling them with his Spirit, in wisdom and in understanding, and in knowledge, and in all manner of workmanship, to devise, &c. How differently do we act in these days in the building of a Church or a Chapel ? We care but little for its religious appearance ; and as for intelligence of design, that has not been considered for these last four centuries. What must the builders of those ugly warehouse-looking Chapels be thinking about when erecting them ? One would suppose before they begin they would read Exod. chap. xxxi. and catch a spark of the Lord's spirit of design. But in this land of liberty a builder, if he pleases, may not read chap. xxxi. before he begins to build a Chapel to the Lord. He may build for lucre instead of "for calling upon the name of the Lord," and show as much disrespect in his barbarous patch-work for the subject as will further his worldly views in the pounds shillings and pence part of his non-design. In fact, any thing may be done here, however disagreeable and injurious to the religious and intellectual improvement of society. But in order to protect the religious and moral part of the community from this annoyance and enlighten the uninformed, no person should be allowed to build a house for prayer that was unscriptural in its design ; and as persons who study for the Church are examined to ascertain their capabilities and fitness to preach the Gospel, so should those artists who feel the importance of chap. xxxi. and wish to become Ecclesiastical Designers, be ordained or called to the work, if found to be well informed in the spirit of the subject as the Lord proclaimed to Moses. It appears to me that if a Law to this effect was made in order to extend our information in Divinity, and to perfect us in all knowledge that appertains to the arts, our profession would be highly benefited in a religious and scientific point of view, and become a powerful help in the religious and moral improvement of our neglected fellow creatures. "Evil communications corrupt good manners:" the evil of unscriptural design should no longer be allowed to corrupt good people.

The subject of Ecclesiastical Design I shall here leave for the present ; as the points I have brought forward I think will be found sufficient for my purpose ; that is, to lead my readers on to an understanding of the explanations that I am proceeding to give of the different parts of Kilpeck Church. But the subject of Ecclesiastical Design I shall, probably, on some future occasion, resume, and enter more fully into the principles on which it should be based. To awaken attention in the minds of the admirers of works of intellect is the bounden duty of every one ; and as Kilpeck Church is a work of high imagination, it would be a great want of respect on my part for works of invention, design, and composition, if I were to neglect this opportunity

of making known the present unfortunately disgraceful state of this most beautiful Church.

But I beg to be understood, in making this remark, that I consider its present disreputable appearance to have arisen from a far by-gone time, when great ignorance and a narrow-minded dislike for works of imagination and pure Christianity prevailed. Kilpeck Church, though much more fortunate than others, has (with the exception of a few mutilations and alterations) suffered more from that neglect which the barbarous fanatical days of Cromwell entailed; and as these mistaken notions and want of knowledge may produce further mischief, if continued, it behoves every one of a refined mind to exert himself in eradicating these profane notions, that respect may take precedence of disrespect, and works of intellect be protected and encouraged. These important matters must be taken in hand by the highly educated, for to expect parishioners of an obscure village to be aware of the beauties and intelligence that are in works of imagination, is more than we have any reason to do, as their minds are wholly directed to their calling—agricultural pursuits; a fostering care for our Church's Christian demeanour is not an active quality in their minds, and we cannot often expect to find a love for the Arts in the inhabitants of rural districts; hence the neglect our Churches experience; but then thus should they be informed, that those who do not possess imaginative minds should apply to those who do, instead of destroying the intelligence and consequently the beauty of the Designs of our Houses of Prayer, as they have done. Respect to the House of God is too seldom entertained. To our own houses we show a high respect, and bestow much pains in giving them a respectable appearance; and to *our bodies*, instead of *our minds*, we are attentive, and show great anxiety for their renovation when out of order; and send immediately for the physician and most submissively place ourselves in his hands. But when the House of Prayer gets out of order, our conceit becomes active, and decides, without the slightest hesitation, upon cheap repairs, as the appearance of a Church is of no importance—whitewash and plaster keep dirt and defects from public view, and beauties also, should there be any left. Need I state the result of these injudicious proceedings—that highly intellectual quality—UNITY OF DESIGN is destroyed, and the scriptural information which it possessed before is no longer in existence, and the House of God treated with an indifference that we would not show towards the rooms in which we eat and drink. Kilpeck Church has been but little seen, and the great intelligence its design contains has remained dormant perhaps for centuries, or it would have received that respect and care to which it is so justly entitled. I trust now that its deplorable and unsightly appearance will occupy the thoughts of every admirer of Christian Architecture, and that ere long some effectual means will be adopted for its restoration. I feel confident

that, if it were restored to its original state, the greatest possible good would be effected by it, and that this would be one of the most effectual means of establishing Ecclesiastical Design. The true principles that were practised by the highly-gifted divines in those days would thus be seen and valued ; and its instructive qualities in our religion and morals admitted by all. I often fancy the gem it must originally have been ; and though no Church has suffered so little from alterations, yet it is made to appear to the casual observer, by means of several alterations and unsightly coatings of white, buff, and grey wash, to be a Church of no importance, and its extraordinary qualities are only perceived when reviewed by our lovers of Ecclesiastical Antiquities. Fortunately for myself I was made acquainted with it when it had its original roof on the apsis ; and in the year 1818 I made several sketches of it, feeling at that time it contained in its design much scriptural information. I intended the next year to go into Herefordshire for the purpose of drawing every part of it, in order to arrive at the Designer's intentions for the varied sculptured forms and architectural divisions and arrangements that he had produced for the formation of his design : but professional labours obliged me to visit the Continent, when year after year left me less at liberty to accomplish my intention ; and I only found in 1838 a good opportunity for making the drawings necessary to the attainment of that object. In 1818 I saw the remains of a good deal of fresco painting upon the walls and the sculptured forms, but I had no opportunity then either to make sketches or notes.

In the *Gent. Mag.* for May, 1833, there is an interesting account and an engraved representation of the South-east View of Kilpeck Church, given by Thomas L. Parker, Esq., who visited the greater part of Herefordshire with a view to an investigation of its Ecclesiastical and Domestic Antiquities. Mr. T. L. Parker's researches in antiquarian lore, and his great love for the subject, lead us to hope that he will enlighten the lovers of Ecclesiastical Antiquities further upon this most interesting subject.

EXPLANATION OF THE PLATES.

THE explanations that I shall endeavour to give of the forms, divisions, and arrangements of the Architecture of Kilpeck Church, are for the purpose of shewing the ancient principles of Ecclesiastical Design. As a Designer I give them, and hope they will be thus received and seriously attended to. I take up this subject with a view to its being established as the Lord commanded, that our Churches may become vehicles of communication upon God's Word, for which they were intended. We should then have the truth placed before us, instead of the absurdities that have disfigured our Churches and Chapels for these last several centuries. Whatever statements I have made to accomplish this object I beg will be considered as the labours of an Artist, and not of a writer upon the Holy Scriptures; for I make no pretence to Scriptural learning. I also wish it to be understood that I have no further authority for the statements I have made than what the peculiar and varied forms, divisions, and arrangements appear to my mind to mean, and were intended by the Designer to convey. Should the meanings that I have given to the different parts of this Church be found hereafter not to embrace all that was intended, and more extensive meanings be discovered in them, I shall be the better pleased, and gladly hail the additional light thrown upon these highly intellectual means of religious and moral instruction. I feel convinced there are no other modes of arriving at Ecclesiastical Design than those given in the Scriptures, and for this reason,—their Divine authority, and perfect harmony with human reason, as far as we can comprehend; and as for those portions that we cannot fathom now, the time may come when we may, though they are so far beyond our present grasp.

According to human reason, the Cross form should be the foundation for a House of Prayer, because the Religion of Christ Crucified is to be preached within its walls; and in conformity with this principle a vast number of our Churches have been so constructed, and wisely so too, for the Essence of a subject should be its foundation, and Christ Crucified is the Essence of our Religion. The Cross is made up of three parts—the Head, the Heart, and the Body. These divisions answer to the Nave or Body of the Church, for the Faithful and Catechumens, the Holy Place, Chancel, or Choir, for the Priest to preach from to the Faithful in the Nave, and to receive the Faithful

when Communicants, and the Most Holy Place or Holy of Holies for the Priests alone. We see in this arrangement a thorough knowledge of the subject; for by the three divisions our Church is made to be in Trinity, as it ought to be. The Trinity in the Cross and the Cross in Trinity.

Plate 1. fig. 5, is the ground-plan of Kilpeck Church, in which the three divisions are represented, but the Cross form in the Body or Nave is lost, probably in consequence of the original pavement being destroyed. I have seen the shaft of the Cross, in the Nave of other Churches, produced by the pavement being of two colours, given thus:—A space on each of the three sides of the walls to the piers of the Arch (say 4 feet 6 in.) being paved with a dark-coloured stone, and the inner space, that is left to form the shaft, to be paved with the same light-coloured stone that was used for the Chancel and Most Holy Place. This would give the Cross form, and which I have no doubt was so produced. This Cross form is divided into three parts. In the first we have the Nave, the second is the Chancel, and the third is the Holy of Holies. The Nave, being the commencement of the Church, would, in the language of the Designer, be read the Father, and, being the first part, is of none. The Chancel or Cross (and which is as at it were made to arise out of the Nave), is of the Nave alone; and the Holy of Holies is of the Nave and of the Chancel, proceeding from them. Thus it is that the Ecclesiastical Designer translated the Creed into his own language, and informed the community, through his varied forms, divisions, and arrangements, upon the Doctrine of the Holy Trinity. In these three divisions there are three Arches or Glories; the first, and which belongs to the Nave, is the largest, and is designed to form a Cross and convey other Scriptural information; the second Arch, which is in the Chancel, is plain; and the third, which is in the Holy of Holies, is designed to appear as the light of Heaven. In the Nave there are three windows or lights; the west one is the largest. There is also one door. All are round-headed, and the door is designed to form a Cross. As there are three windows and one door, which were made in the Nave and Chancel long after the Church was built, I shall not allow them to be mixed up with the original design.* In the Chancel, I suppose,

* In plate 1, fig. 1, will be seen outside 5.5.5. a dotted four-sided form, ugly enough, with two pointed arches, which is the bell turret as it stands at present, and was produced at a time when the Cross was not valued. The Cross, with a portion of the apex out of which it arose, was pulled down as an offensive object (I suppose), and this ugly bell-box substituted for it, shewing the deplorable powers in Ecclesiastical design of those who made it. In plate 4 I have left out this common-place and vulgar bell-box mutilation, and carried up the Apex and Cross as it was formerly, not that I know it was that form of Cross, for many and varied forms were designed to express certain portions of our Lord's Word. One heavenly sentiment was expressed by designing a circular form shewing the glory of heaven, encompassing the space that our Saviour's head and heart occupied upon the Cross: but this design, though exceedingly beautiful, I have not adopted, because a circle placed above the circular form of the light, would in this composition be injurious. The Cross that Christ was cruci-

there were none. In the Holy of Holies there are three lights, so that the beginning and the end is illuminated through the Trinity, and the whole taken together make the six lights of Creation; and the one Door makes the seventh day. "And God blessed the seventh day and sanctified it."

The Designer has shewn himself to be a most profound master of his subject in his arrangement of Six Lights and One Door:—Psalm cxviii. v. 27, "God is the Lord, which has shewed us light." St. John, c. x. v. 9, "I am the Door; by me if any man enter in, he shall be saved, and shall go in and out and find pasture." For in this he shews a true beginning. St. John, c. i. v. 2, 3. The Days of Creation and One of rest being the first Lights of the Lord, give a beautiful idea of the Church being from the Beginning and receiving the Lord's blessing and his sanctification; and, therefore, he who believes in the beginning, and labours through the six days, and attends the House of the Lord for its spiritual edification on the Seventh, as the Lord has commanded, will receive the Lord's blessing and His sanctification also.

On the outside of the walls of the Nave, fig. 5, will be seen the buttresses or supporters. On the south side there are three. (Those on each side of the door are not buttresses, but parts of the door.) On the west there are three, and on the north there are four, making together ten. By this arrangement the Law (or Ten Commandments) becomes part and parcel of the Nave, and is made to support it—the beginning of the Church. On each side of the walls of the Chancel there are two buttresses or supporters, making four. The Chancel being the Holy Place, has that number to shew that the four Evangelists support the Priest and the Faithful when receiving the Sacrament. And on the circular form of the Holy of Holies, there is the same number, four, to shew also that the Evangelists support

fied upon, was no doubt the cross of the day, two pieces of wood the one laid across the other; and as that form would suit my purpose better, there being a circular form already in the centre light, which I did not wish repeated above (as that would decrease its value), I accordingly gave the true form made up of six sides, and filled with rays of light emanating from its centre. A designer's powers will be effective just in proportion as his imitation of certain objects are correct, and so arranged that the subject to be produced is accordingly made to appear. In the round-headed light, I have supposed Moses receiving the Ten Commandments to have been represented in painted glass. In plate 8 I have raised the roofs to their original height, and filled up the two pointed lights of recent date that were made in the Nave and Chancel. In plate 14 the roofs are raised as in 8. In plate 15 the apex, the Cross, and the roofs are produced as before, and the pointed light and door of recent date that were made in the Chancel are filled up. These are the only alterations that I have made, and which I considered were best to make in the finished views, in order to shew how the Church appeared originally. I shall give views of the Church as it appears at present, that its shameful mutilations may be seen and reprobated accordingly. The ground-plan accords with its present state, with the exception of a hole made in the Nave to give light to two or three of the singers, who may be placed too far away from the west light on an ugly raised platform intended for a gallery.

the Priests in their Holy Office of administering the Elements; and the Lights in Trinity, which are united with them, proclaim it to be the Most Holy Place. In St. John, c. viii. v. 12, Jesus says, "I am the Light of the world; he that followeth me shall not walk in darkness, but shall have the light of life."

Fig. 1, is a portion of the cornice of the Nave. It is made up of six parts; three are alike, and three unlike. As the Nave is the beginning of the Church, so are there six divisions in its cornice to remind us of the beginning of the world. The circular forms that are above are intended for the lights of the world, and the cord at the base to shew to us that we should be bound together in the Word of the Lord. This cord is made into three parts (the centre the largest), to shew that the Trinity is united, and was from the beginning. Psalm c. cxviii. v. 27, "God is the Lord, which has shewed us light; bind the sacrifice with cords." These forms and divisions denote this part of the Church to be for the people, as the spiritual form—the apex of a triangle, or ray of light—is not here introduced.

Fig. 2, is a portion of the cornice of the Chancel or Holy Place. It is made up of four parts, for the Evangelists, as they gave us the Gospel. The upper form—the apex of a triangle—informs us of its spiritual character—the Holy Place, and that the Priest preaches from thence to the people in the Nave: and when the people become the faithful, they are admitted into it to receive the Sacrament from the Priests in the Holy of Holies. The circular forms and cord denote its being for the people as well as the priest. The cord, which has but one division, is to remind us of the Son, and to be bound and united in Him. "Bind the sacrifice with cords, even unto the horns of the altar." This cord extends to the most Holy Place. C. viii. v. 12, "I am the light of the world; he that followeth me shall not walk in darkness, but shall have the light of life."

Fig. 3, is a portion of the cornice of the Holy of Holies; it is made up of two apexes of triangles, to denote its spiritual character as holy, having none of the forms that are applied to the people, as the circular forms and cord. This cornice is divided into two parts, to denote its being doubly or Most Holy; and that two Priests officiate therein. Chap. vi. v. 35, "I am the bread of life, he that cometh to me shall never hunger, and he that believeth on me shall never thirst." Chap. x. v. 38, "Believe the works; that ye may know, and believe, that the Father is in me and I in him." Chap. xiv. v. 2, "In my Father's house there are many mansions."

Plate 4. The west view of Kilpeck Church embodies great skill in the design, and shews a perfect mastery of the first part of the subject. The three buttresses below, and the three sides of the triangle above, give the six days of creation, and the light in the centre is the seventh. The buttresses in Trinity support the Light, which is the Law. The Triangle, or

upper part in Trinity, holds up the Law. From the Apex of the Triangle, the Cross is made to appear an emanation of the Trinity. Also the Cross is shewn by the centre buttress as the Shaft, the base of the Triangle for the Arms, and the Light for the Head, denoting that the Cross was from the beginning. The Light is full of scriptural information, and is most profoundly designed. See plate 3, fig. 1. It has three different divisions, each being in Trinity. The first contains, in the bases of the columns, representations of fish's heads, to designate the waters. The capitals of the columns are representations of human heads, to signify the earth; and the circular form above to be considered the heavens. In this arrangement we have the heavens, the earth, and the waters. In the second division there are two interbinding cords of the columns, and four of them in the circular form above, making six, and the light, or glass, makes the number seven, for the days of creation; and, Exodus, c. xx. v. 10, "the Sabbath of the Lord thy God:" verse 11, "for in six days the Lord made heaven and earth, the sea and all that in them is, and rested the seventh day: wherefore the Lord blessed the Sabbath-day, and hallowed it." By a little examination these interbinding cords will be found to differ, because the works of the different days of creation differed. In this arrangement we are reminded of our daily labours and Sabbath of rest. The third division is made up of the bases of the columns by two fish's heads, two shafts, two human heads, and four divisions above, making the number ten for the Commandments. The four divisions in the circular form, or heavens, are to denote the first four commandments which relate to the Lord our God, and therefore were there placed; the six underneath relate to man, and are placed so accordingly. The human heads (see figs. 2 and 3) have bridles in their mouths, to remind us that a bridled tongue sheweth wisdom. The bridles are divided into three parts, to shew that the Sacred Trinity guides and keeps us in the Law.

Plate 2 is full of scriptural information; but there are a few difficulties to encounter in consequence of some mutilations. Figs. 1 to 8 are six bracketed heads, and figs. 8 to 15 are six more. These twelve support the cornice—symbolic of the Creation, the Lights of the World, and Union. Also, they support the centre Light, or Sabbath. As the Lord gave the Law to the twelve tribes of Israel, I conclude these supporters were to represent them supporting the Law. Figs. 1, 8, and 16, are intended for the serpent placed at the beginning, in the centre, and at the end, to shew that he was active at the commencement, with Reuben to the last. His being so placed and mixed up with them, gives the appearance of his abiding among them as their chief and counsellor, the evil effects of which are soon seen; for in Exodus, c. xxxii. v. 1, is written, "Up, make us gods." And in verse 7, the Lord said, "they have corrupted themselves; they have turned aside quickly out of the way which I commanded them; they have made themselves a

molten calf," &c. Fig. 15 is the calf, with open mouth and extended fore-leg, giving praise to the serpent. It was but a short time before this that they promised to do all that the Lord desired, and be obedient. In this two-fold capacity of good and evil, the designer has shewn great skill in arranging the serpent with them as a supporter of the Law, for by this deception they would the more easily believe and act *according* to his council, and their idolatrous worship of the molten calf be followed accordingly. In this design we see great depth of thought and knowledge of mankind. The designer in this part of his subject has truly shewn how the enemy accomplishes his object. He comes to the work that the good people are employed in; and enters upon it in appearance as one of the Lord. They little thought that while he was upholding the Law, he was rapidly undermining it: their perception soon became disordered, they had drank too deep of his vicious cup to see into the snares he had so cunningly laid for them. They were so enamoured by his flattering tongue, that they did not perceive its monstrous form issuing forth from his wide-opened destructive jaws. His true and hideous appearance could only be seen by those who never associated with him: but these were a stiff-necked people—proud and conceited, and felt sure that but a short time before they were proof against temptation, and that they could deliver themselves from evil; with one voice they promised to be obedient and wait Moses's return from the Lord: but they permitted the evil adviser to be with them, who soon persuaded them to worship him in the molten calf; they preferred the evil the enemy recommended, because it was an appeal to their passions and animal appetites. He said, eat, drink, and be merry, that their destruction he might accomplish; the only one point he ever has in view. The wages of sin is death, and he who prefers animal gratifications to those of intellect, must expect it; and accordingly "there fell of the people that day about three thousand men." This design is a valuable lesson to us. The designer has unmasked the enemy, and exposed him in his own form; while pretending to uphold the very Law he is ever endeavouring to pull down and destroy. It teaches us never to suffer sin to sit in our society, but to hunt it off the face of the globe.

Now I do most seriously entreat all to consider, that such intellectual powers of instruction should not be thrown away, but be made available to the enlightening of mankind. Our Creator has given us faculties that we might make a good use of them. And as the faculties for design are given, they ought to be exercised also, otherwise design is a word without a meaning, and which must be a contradiction: for to make forms and place them together in order to make a design, and which when done has no reference to the subject for which they were made, is an absurdity. But how free from the absurd is this design! How full of intelligence, how full of information upon the subject it was designed for! In what a masterly manner has the

designer shewn the conceit and pride of this stiff-necked people! Sin he places at the beginning, working its way into the very heart of them, contaminating every one until it arrived at the last, finishing its work with the Molten Calf, its gift of death. The names given to the supporters, it appears to me, should be thus:—Fig. 1, the serpent with his destructive jaws extended wide, and foul tongue ready to deceive. 2, Reuben, unstable as water, thou shalt not excel. 3, Simeon, instrument of cruelty. 4, Zebulun shall be for a haven of ships. 5, Asher, shall yield royal dainties. 6, Gad, shall overcome at the last. 7, Issachar, couching down between two burdens. 8, Serpent. 9, Judah, is a lion's whelp. 10, Benjamin, shall raven as a wolf. 11, Dan, an adder in the path. 12, Naphtali, is a hind let loose. 13, Manasseh, he also shall be great. 14, Ephraim, shall be greater than he. 15, The Molten Calf, the serpent's instrument of deception. 16, The Serpent. Figs. 4, 7, 9, and 10 are mutilated: 4 has lost the whole of its device; 7 has lost its bracket, and parts belonging to its head, as its ears, &c.; 9 has lost its bracket; and 10 also, with parts of its head. Those that are more perfect retain much in them of intentional design to represent that portion of the tribes. The expression of Reuben is unstable, of Simeon unintellectual and reckless. The sheep is given to Asher, to denote his occupation of a shepherd. Gad has a military appearance. The adder is for Dan. The hind for Naphtali. And Ephraim has a more elevated appearance than Manasseh. After such powers of design for the carrying out of the subject, are we still to be told that this is a blank, and that it is nothing more than the accidental chissellings of the stone-cutters of those days; and, moreover, he who considers them to be intellectual productions is plagued with a disordered imagination?

As far as certain forms and their arrangements will admit of an interpretation in favour of the subject they are connected with, it should be given, as it is more likely than not they were made for that purpose. I have thus far endeavoured to discover the designer's intentions, and will continue to do so. There is yet another point in which the arrangements in plate 4 appear to me to demand investigation, and which is, the designing of the leading features of the Law in the west part of the Church, or commencement. The reason for assigning the beginning, or west part of the Church, for symbolizing the leading features of the Law, is this; the Law was the commencement of our religion. The commencement of our Church would therefore be the fittest part for symbolizing the Law; for through the Law we arrive at the Spirit, and through the beginning of the Church—the Nave, which is the Law, we proceed to the end—the Holy of Holies, which is the Spirit. The west—the beginning, which is the Law; the east—the end, which is the Gospel; and as this is in accordance with the Scriptures, so have we seen it carried out in the design of this Church. See the ground-plan. And,

moreover, this reason is still more obvious; for as the Sun, the light of this world, sets in the West and rises in the East, so the Mosaic dispensation being set unto us, rose in the East in the Gospel, and accordingly it is thus designed, and will thus be seen in the forthcoming parts of this work.

How much more consistent is this feeling with the Word of God, than a Pagan portico for the commencement of a Christian Church. What would be said by Christian readers of a volume of sermons that were prefaced by Pagan sentiments, introductory to the author's explanations of the Divine Word? They would most certainly say that Christian sentiments, and those only, should be made use of as introductory matter, and that we should not preface the House of Prayer with Pagan notions for its adornments, or as a beautiful introduction to the Law and the Gospel. If the purpose is Scriptural edification to an understanding of the Christian religion, then every atom of mental and bodily labour devoted to this purpose should be purely Scriptural, that the way may be made straight to an understanding of the Law, in order to arrive at the light of the Gospel. And so should it be in religious publications; for no words should be used but such as are understood to mean exactly what they were intended to represent. How often do we see the unmeaning word Gothic used, when the first stone of a Church is laid, and the style of its architecture is announced. Surely a Scriptural word would be more consistent with the subject, as the object described is for a Scriptural purpose. Goth or Vandal, both words are useless in Ecclesiastical design; and indeed are worse than useless, for they remind us more of what they were—barbarians, and destroyers of Christian edifices, instead of being designers of them. And again, I have just seen in a religious periodical, and a most valuable publication it is, and therefore the more desirable would it be that such unmeaning words should not appear in their pages, the expression “the Chapel is to be built in the Anglo-Norman style.” This is no information: it may not be a Scriptural design, and yet in the Anglo-Norman style. And in another, “the architectural style of the Church is strictly Lombardic.” Is the Lombardic style to teach and guide us in Ecclesiastical design, or the Scriptures? Why should we still be told to slavishly follow any style? Have we not mind, made by the same Creator as made the minds of the Lombards; and by going to the fountain-head for information instead of to second-hand works, are we not as likely to produce religious designs as well as those that are strictly Lombardic? And, besides, where are the explanations of the Lombardic designers? And if they cannot be explained, how great is the folly to be executing works of which we know not the meaning. One more unfortunate instance of an announcement of no information I will allude to, in the hope that the attention of the editors of these admirable works will be drawn to the subject, and for the future they will banish from their publications such words as stand not for the signs

of the ideas they wish to convey:—" Thus it is stated, "The tower is a gorgeous and magnificent structure of the purest style of Gothic architecture of the reign of Henry VIIIth." Now this statement conveys no information upon the subject for which the tower was erected. If the tower was so designed that we could read in its forms, divisions, and arrangements the Christian character of the Saint to whom the Church was dedicated, it could then be described, and we should receive information upon Ecclesiastical Design: but in the words gorgeous, &c. we are not made one point the wiser in the subject for which the Church was designed. Thus we see—whether we produce certain forms for specific purposes by pen, ink and paper, or by hammer, chisel and stone—the end intended should be accomplished. If we write upon the Christian religion, we should so write that the readers may become wiser by our so doing. And by the same rule, if we build a Church for Christian worship, it should be so designed, that the worshippers should become wiser unto salvation through beholding their Church to be one in every sense of the word. And this grand merit the enlightened Ecclesiastical Designers of the dark ages possessed in the highest degree—the truth of which will be seen as we proceed with the explanations of the following Plates.

Plates 10, 11 and 12 (with the exception of two) contain the brackets and buttresses which support the cornice of the south side of the nave. It will be seen they vary in talent. Some are executed much better than others; so much so, that it leads us to suppose they were produced at different times: this may have taken place in consequence of some decaying quicker than others. However, we can perceive from some of the best that the Designer intended to show by his art the fall of our first parents, and the miserable consequences of their disobedience. It appears to me that the Designer intended the figures 19 and 2 at the beginning and end of the nave to represent the garden of Eden. The nave to be considered the garden—the place of trial to all who enter therein. Obedience or disobedience to God's commands will then be seen, and the rewards and punishments made known for their fulfilment or neglect. The trees of life and knowledge of good and evil are there planted and explained to all who seek it lawfully by entering in at the straight gate—the door and the way to God's Word. Figs. 18, 9, 4 and 3, are fowls of the air and beasts of the field, and 5 is fruit of the trees of the garden. 16 and 17 are Adam and Eve. 15 the Serpent, the power of which is seen in the union of many. In the space between the end of 14 and 15 a bracket is wanted, and 14 is defaced. The subject on the lost bracket might have been the fall of Adam and Eve, and on that which is defaced, sorrow, or thorns and thistles. 12, the voice of the Lord God walking in the garden. 11, Adam and Eve clothed; and "the Lord God made coats of skins and clothed them, and sent him forth from the Garden of Eden to till the ground from

whence he was taken." In the space between 11 and 12 a bracket is wanting. The one which occupied this space might have had the offerings of Cain and Abel, after which 13 would continue the subject, "Cain rose up against Abel his brother and slew him." 10 is Cain after his condemnation, he is then pronounced to be a fugitive and a vagabond, and is placed next, and likened to, 9, a beast of the field; and 8 is the restraining bands for the cruel and rebellious. 6 is Seth, whom God had appointed to fill the place of Abel, and from whom Noah sprung, the account of whom we shall see is given in the sculptured brackets on the north side. Let us now return to the south side, in which is placed the Door and the way to Everlasting Life. This, plate 13, "*I am* the Door and the way" to Everlasting Life, is a fine instance of design of intelligence, sufficient to convince any one of its religious intention who will keep his mind open to receive information. The sound sense, correct reason, and highly inventive powers of religious Design which are seen in the arrangements of this entrance, speak most forcibly to the subject for which it was designed, and proclaim the designer to have been a truly Christian Architect. In this beautiful production we have the essences of the Old and New Testament most learnedly brought together, and united exactly where they ought to be—in the entrance to the Word of God. This is one of the most powerfully speaking arrangements of stone that I know of, and I am certain all who have eyes to see will admit the truth of this assertion.

The beautiful and highly intelligent design of the "Door and the Way," contains the leading features of the Old and New Testament most skilfully arranged, and on a cross form, and which is produced by the following means. The open part or Entrance is the long upright beam or Body. The space above which contains the Tree is the short beam or head, and the two horizontal portions—one on each side, and which are filled with crosses—are the arms. Viewing these parts when taken together, we have the Cross; and a more appropriate form could not be given for an entrance to the House of God. By this design we are made to enter through our Crucified Saviour when we wish to offer up our prayers and thanks to our Heavenly Father—true to the letter of our Lord when he said, "none can come unto the Father but through me." This is true and legitimate Designing, exactly as the "Door and the Way" ought to be. Surely in the days that this speakable form was understood, it must have made a strong appeal to the flock as they entered.

Seeing that the Door is the Cross through which in passing we are reminded of Christ's dying for us, and its being the foundation on which we are to build our hopes of being received into his kingdom, we find on contemplating further this religious work, that the Alpha and Omega is contained therein, and that the Trees of Life and Knowledge of good and evil

are there designed most appropriately. The Tree of Life is placed in the head of the Cross, over the entrance, and the Tree of Knowledge on the columns on each side of the piers. The Tree of Life is divided into three principal parts, symbolic of the Trinity, the centre or head and two arms preserving the Cross form in the Design. The Head is divided in the same manner—into three parts—a head and two branches. The branches are represented as the fruit—arising out of the head, producing again the Cross form. The two branches of the first division are divided into eight parts, seven of which represent foliage, in allusion to the beginning, Genesis, c. i., of the number seven, and the one fruit—Christ Jesus the end, St. John, c. xv. v. 5, “I am the vine, and ye are the branches,” &c. In this arrangement of the Tree of Life, the Designer makes it to contain in the head, the Trinity, and in the two branches the natural and spiritual world—the Alpha and Omega. The stem of the Tree is made to proceed from a foundation of light, which the angular forms at the base of the Tree are designed to convey. The circular forms which enclose the Tree make the number ten, three of which are large and round, and the seven are small—keeping the doctrine of the Trinity in view, with the seven days of Creation, and the Ten Commandments. The triangular forms above this glory are sixteen, each being divided into four parts, to symbolize the Evangelists with the sixteen Prophets uniting them under the same form—the triangle, that each ray of light shall be in Trinity. Of the upper part of arches containing certain symbols, and which the rays of light are designed to illumine, I have not yet ascertained their meaning. In the centre is an Angel playing upon a harp. This might be intended for the Patron Saint, spiritualized by wings—the Church being dedicated to St. David.

We now come to the horizontal portions or cross beams, and that they may be easily understood, they are filled with crosses, and having four triangles to each cross. The cross being supported by four triangles, symbolizes the Evangelists in Trinity supporting the cross. The left arm having nine crosses, is to remind us of the ninth hour, when Christ died for our sins, and the right arm having eight for the eighth day on which our Saviour rose again from the dead. The four crosses on the return side of each arm are made to unite with the Glory containing the ten divisions or commandments, for the purpose of uniting the Law with the Gospel. Under the left arm on the top of the Tree of Knowledge is evil contending with good in the forms of the Dragon and Lion. The Dragon being overcome, assumes the form of the Serpent, and descends upon earth for mischief. On the right side the Serpent is poisoning the fruit of the Tree, of which Adam, who is placed on its summit, is in the act of partaking, when immediately, out of his mouth we perceive the knowledge of good and evil proceeding, and divided into five parts on both sides to make the ten commandments or the

Law. On the left part of the Tree or pillar are sculptured two men in armour, the upper one carrying a mace of a cross form, to designate the Church in its spiritual and moral capacity, and the lower one carrying a sword to signify the State—the cord above to shew they are tied together. On the right part of the Tree, and midway upon it, we have the birds of the heaven, and at the base, the birds of the earth, shewing their union by the cord above, and which is given for the same purpose as that on the left—the binding in Paradise that which the Church binds on Earth.

Thus it appears to me is the Door and the Way designed, which will not only bear the interpretations I have given, but considerably more. And besides, much is there still left which I am not at present sufficiently prepared to translate. I hope by this time my readers are convinced that the Architect of Kilpeck Church was a designer, and that this Door is a Design of intelligence, and not the result of accident, caprice, whim or patch-work imitation, devoid of all sense and connexion with the Sacred Writings—an absurdity far too great for rational beings to admit. The other parts belonging to the south side of the Nave, I have explained in plate 1.

Plates 5 and 6 contain sculptured brackets, which support the cornice of the north side of the Nave; and their designs signify “the wickedness of man was great in the earth, and every imagination of the thoughts of his heart was only evil continually;” Genesis, c. vi. v. 5. And in v. 11, “The earth also was corrupt before God, and the earth was filled with violence. And God looked upon the earth, and behold it was corrupt, for all flesh had corrupted his way upon the earth.” After the flood, we have the following in c. ix., “And God blessed Noah and his sons, and said unto them, Be fruitful and multiply and replenish the earth. And the fear of you and the dread of you shall be upon every beast of the earth, and upon every fowl of the air, upon all that moveth upon the earth, and upon all the fishes of the sea: into your hand are they delivered. Every moving thing that liveth shall be meat for you, even as the green herb have I given you all things. But flesh with the life thereof, which is the blood thereof, shall ye not eat,” &c., the whole of which we shall find the sculptured brackets designed to convey.

Figs. 21 and 22 appear to me to be intended for “Noah and his wife.” Figs. 7 and 20 for “fowls of the air;” 6, 8, 12, 15, 17 and 19, are “beasts of the earth;” 11, “fishes of the sea;” 18, the “wickedness of man;” 12 and 15 represent “all flesh had corrupted his way upon earth;” 2, “the green herb;” and 1, “evil continually.” On a careful examination of the different sculptures upon the above brackets, we shall find they are designed with considerable judgment—the result of active observation and sound thought thereon. 21 and 22 represent heads of active intellect, and were evidently intended for the chief persons of the subject—patterns to mankind,

and therefore chosen of God. 20, the pelican, who sheds her blood for the support of her offspring. 19 and 17 are "the fat of rams;" and "the fleetness of the stag avails him nought" when pursued by voracious man, as represented by 18, the expression of which is that of a brutal glutton, the animal and man combined; his thoughts extend no further than to the gratification of a wide opened jaw, which, by his pulling his mouth open, he appears to be exulting in his never-ceasing devouring capacity: "For all flesh had corrupted his way upon earth." 15 and 12 signify "the beast of the earth," whose ways also were corrupted, and are intended to shew that man's blood is not to be shed; for God will not only require the life of man from man, but from every beast also, and that we should learn from the pelican the support and protection we should be ever ready to give to those of our fellow creatures who need it. 15 and 12 are representations of cruel practices of giving to beasts of the earth mankind to feed upon, and to shew how all flesh had corrupted his way upon earth. 14 restraining bands for the wicked; 13, the animal man whose whole life is spent with the beasts of the earth; 11 the scaled and unscaled fish, of which corrupt man, as fig. 10 represents, makes no selection, and devours all alike. Fig. 4 is a saddle, but not of the same time as the other sculptures—being of a more modern form than was made in earlier days. 3 is harness or restraining bands, that, 5, the hunter is in need of; 6, the hare; 7, the hawk; 8, the horse; 2, the green herb; and 1, evil continually. In this arrangement it will be seen that Noah and his wife are represented as patterns for mankind; and 18, 13, 10 and 5 as beings not for imitation, but for reformation. 18, the glutton who lives for eating and drinking; 13, the satyr who associates with the beasts of the earth; 10, the lover of sports, devoting his whole life to fishing; and 5, the lover of the sports of the field, to which evil his whole mind is bent continually; and in fig. 1, we see Evil with his jaws extended wide and ready to receive them, a certain end to those whose whole thoughts are so unintellectually devoted.

The buttresses and one light are explained in plate 1. We see by these explanations that the brackets are turned to the best advantage; for while they give strength to the upper part of the building, they become a vehicle of communication upon the subject for which they were made. And we also see "in the beginning" of the Church—the Nave—that they are designed to convey information upon the three most important points of the Old Testament—the Generation on the south, the Flood on the north, and the Law on the west. By these means the congregation would be continually reminded of the great importance of those portions of the Word of God which these three divisions contain.

The sculptured brackets of the Chancel and Holy of Holies are very inferior to those of the Nave that are coeval with the erection of the Church;

there are not more than two or three of the original ones left, which sufficiently accounts for the great confusion that prevails throughout the whole of the sculptures. But as far as the divisions are made, we may arrive at the meaning of the numbers thus arranged, and discover the intention of the Designer. In the first division on the Chancel (plate 6, figs. 1 to 5) there are five brackets, and in the second (figs. 7 to 10, in plate 7) four. On the opposite sides there were no doubt the same number (plate 10); making ten in the two first divisions, and eight in the two second, uniting the Old and New Testament in the Chancel, where it ought to be. I consider, therefore, the reason for this arrangement to be this: as St. John the Baptist was the first person chosen of God to declare and “bare witness of him and cried saying, This was he of whom I spake. He that cometh after me is preferred before me: for he was before me. And of his fulness have all we received, and grace for grace. For the *law* was given by Moses, but *grace and truth* came by Jesus Christ.” The two divisions of five in each make the ten commandments, and the two others, containing four in each, make the number eight, for the new birth in Baptism; and as the number eight (as well as many others) is admirably explained by the Rev. G. A. Poole, M.A., I will give it in the lecturer’s own words, thus:—“And now we arrive at the octagon, the most appropriate form for the font, and the most beautiful as well as the most ecclesiastical; for the octagon is not only a very graceful form, and very favourable to the reception of sculpture on its several faces; but it is also in itself symbolical, according to the ancient method of spiritualizing numbers, of the new birth in Baptism: for the seven days’ creation of the natural world are symbolized by the number seven; and the new creation by Christ Jesus, by the number eight, in allusion to the eighth, on which he rose again from the dead. And this reason St. Ambrose, more than fourteen centuries ago, assigned for the octagonal form of the baptistries.” We here see the connecting link of St. John of the New Testament with the Old, which preceded it in the Nave, arranged according to his words,—from law into grace and truth, leading from Baptism to the Crucifixion, given in the first division (plate 7, figs. 1 to 3) of the number three, St. John, c. xix. v. 17. “And he, bearing his cross, went forth into a place called the place of a skull, which is called in Hebrew Golgotha; where they crucified him and two others with him, on either side one, and Jesus in the midst.” From figs. 5 to 10 there are six divisions, and in figs. 17 to 22, plate 9, are six more, making twelve for the apostles,

* Two lectures on the structure and decorations of Churches, by the Rev. George Ayliffe Poole, M.A., incumbent of St. James’s, Leeds. These lectures were delivered to the subscribers to the Leeds Church of England Library, and published in the Christian Miscellany, No. 1, March, 1841, at their request, so that all true lovers of this important subject may now possess the valuable information that these highly interesting lectures contain.

and so divided to receive the five divisions of plate 7, fig. 12, $12\frac{1}{2}$ plate 12, and to 15 in plate 9, which five divisions are made to receive the five wounds of Jesus in the midst, as it is written in St. John, c. xx. v. 26. "And after eight days, again his disciples were within, and Thomas with them: then came Jesus, the doors being shut, and stood in the midst, and said, Peace be unto you: then saith he to Thomas, Reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust it into my side: and be not faithless, but believing. And Thomas answered and said unto him, My Lord and my God. Jesus saith unto him, Thomas, because thou hast seen me thou hast believed: blessed are they that have not seen, and yet have believed." And in chap. xxi. v. 14, is the following:—"This is now the *third* time that Jesus shewed himself to his disciples after that he was risen from the dead." We here see the Gospel conclusion of the bracketed divisions (plate 9, figs. 24 to 26) making the number three, agreeing with the third time, and last act of our Lord in his sanctuary. But let it be borne in mind that it is the numbers or divisions, and the order in which the brackets are arranged, that I have endeavoured to explain, the sculptures upon the majority of them being of another date, precluding the possibility of ascertaining their precise meaning. The best executed are in plates 7, 9, and 12: figs. 12, $12\frac{1}{2}$, 13, 14, and 15, and which I consider were designed to shew our Crucified Saviour—the number five for his wounds—by whom given, to impress upon us the responsibility of our acts. Fig. 13 is the Cross carried by the Horse, to denote its being planted in every part of the world, and that swiftly, St. Mark, c. xvi. v. 15, "And he said unto them, Go ye into all the world and preach the Gospel to every creature." Fig. $12\frac{1}{2}$ is Annas, and 14 is Caiaphas, and 12 and 15 are the brutes who "smote him, and cried out away with him, away with him, crucify him." The monster-like expression given to these two is to denote the act was monstrous. Now I have no doubt the rest of the original brackets were designed to explain their numbers and their situations, according to those parts of the Gospel they were intended to illustrate. But of the brackets as they now stand, they were designed to shew good and bad works. Fig. 1, sinful lust of the flesh; 2 and 3, other monsters; 5, drunkenness; 6, dancers; 7, the hog; 8, the fidler; 9, the dog; 10, the ram; 17, the doves for innocence; 18, lust; 19, insanity; 20, friendship, the hound and hare walking together in peace; 21, the beast corrupted; 22, idiotcy; 24 and 25, are to shew that the rebellious are to be secured, the bear is muzzled and the other is collared. Figs. 1 to 10, plates 6 and 7, and figs. 2 to 8, plate 10, are too much in confusion to allow us to come to a correct understanding upon them; and 26 represents a fool—the cut in his chest, the way to his heart, denotes it is always open and to all alike. As these sculptures are evidently the result of different minds and times, it would be in vain to expect to arrive at any other explanations, further than to expose bad works by mon-

strosities, and good ones by innocence and friendly feeling. The other architectural parts of the Holy of Holies I have already explained. Plates 16 and 17 I have given for the purpose of shewing what the light ages have done for the dark ages. In those early days when the Christian religion had not that mighty engine—the press—to assist and give publicity to her heavenly spirit, our divines saw the necessity of possessing a vehicle of rapid communication upon the Word of God; and this they accomplished by a language of their own construction. They made a legitimate use of the faculties which God gave them for that purpose—Exodus, chap. xxxi.—and designed their Churches with intelligence, making them books in which the community could read the Law and the Gospel. Thus we see in this chapter the true wisdom, for, in addition to a Church being a House of Prayer, it becomes, through the language of the Designer, a lasting book, proof against the stormy and jarring elements, though not against misguided and destructive man. Behold, therefore, the remains of this fair and intelligent form—fair and beautiful it was to every eye, because it was full of intelligence—ever giving light to her days of darkness to all who sought her—always saying, “ask and ye shall receive,” and “knock and I will open myself to you.” But, alas! Is it come to this, that this fair front should be shorn of her beams, and by men of our ages of light? Does her mangled form with her nearly destroyed tongue sing praises to the Lord as she did when in her pristine days of original beauty? No! her pitiable and faltering plaints she daily sends forth for her restoration, but her sufferings are not perceived nor her prayers understood. Who can look at plate 16 without condemning the plastering quacks and light-age utilitarians? Look at the “Door and the Way,” and then on the sottish porch, the counterfeit presentment of the other. See what a fund of information is seated on the door, a combination and a form, where our religion has set its seal to give the world assurance of a Church. Plates 4, 8, 14 and 15 was the Church, and 16 is the Church, and this mangled piece of confusion, the production of conceit and ignorance, we hold up in preference to its former state of pure and undefiled truth.

Who can divest themselves of the impression of smoking and drinking which the porch must make upon the mind of every beholder; it being in its whole appearance a public-house porch; then the bell turret strengthens this impression, as its form is that of a beer-house chimney; and, to complete these irreverent ideas, the roofs have been lowered to the low capacities of the pipe-and-mug style designers. These are bestirring and up-and-doing days for our clergy. Many are doing great things and much service, but not throughout the whole of their calling. They should see that their houses of prayer be made Churches, always preserving them from irreligious alterations and additions. They should not allow the village glazier to tamper with Scriptural Design, because he repairs windows. There is no necessity for such

mutilations being made while we are in possession of the talent necessary to their restoration. Willement's thorough knowledge of this branch of the arts, and skill in execution, fully shews that our Church-lights could at all times be restored to their original harmony and design. And so might alterations and additions be made to any part of our Churches without mutilating the original intention of the Designer. We have only to inform ourselves well upon the subject before we begin and we shall be sure to arrive at the true spirit of Ecclesiastical design. Plate 17 shews the original roof of the Holy of Holies, as it was in the year 1818, at which time I made the drawing this plate is copied from. The original stone roof was removed a few years ago and a lower one substituted, I suppose in order to fix the date of the low style of that time, a faithful copy of which is given in plate 16. At the same time all the arches or glories were daubed over with black and white, made to resemble a lead-coloured wash. This is also in harmony with this penny wise and pound-foolish age. These white and black washing days should have spared the symbols of heavenly light from their dirty smearings. Forms expressive of the light of heaven should be heightened by luminary qualities, and not sent into the shade by the white and black washers' plasterings. And these are the brilliant acts of our would-be regulators and light ages men. For the future, let the glazier glaze the windows, the mason chisel the stone, the carpenter saw the wood, and the sculptor and carver give intelligence to the forms they undertake to execute—each artisan faithfully adhering to the design placed before him, and all would be well. Phidias thanked the sandal-maker for pointing out the defect in the sandal of one of his statues ; but when he attempted to criticise the anatomy of the knee, he requested him to keep to the sandals and leave the rest to him. He who keeps to his calling makes himself respectable, and so would it be with all of us if we were to do so likewise.

To reasonable minds these arrangements will appear in harmony with the subject, and designedly done to give a Christian character to the Edifice ; the very object the Designer should have in view when he intends to erect a House of God. We see by these forms, divisions, and arrangements that the Designer was also a man of sound sense, correct reason, and active imagination. Our ancient churches are noble proofs that comprehensive minds have been devoted to them. Their arrangements convince us that the subject was never lost sight of in any one part of the design. And this is the reason why our ancient churches interest us so much as they always do. To feel satisfied therefore that their sculptured forms, divisions, and arrangements were not the result of religious thinking but of *taste*, would not only be to deceive ourselves, but to close wilfully our eyes against the unerring true light for the folly of wandering in mirky swamps to obtain this ever fleeting will-o'-the-wisp called *taste*. Who is the more absurd, then, he who says that religious design is a fallacy, as such notions never entered

the heads of the Ecclesiastical designers, or he who endeavours to discover Christian thoughts in a Christian Edifice. *Taste* is a most unstable and outrageous vagary, twin sister of fashion or caprice, ever thrusting herself forward in her showy and varied exterior, flattering the vain world whom she soon induces to approve of whatever *she* produces, and to adopt all *she* proposes. Women follow her advice and lace in their waists to meet the form that *taste* has laid down, and men endeavour to make themselves look like walking sacks in order to produce the form that *taste* has marked out for them. Fashion is stamped with the word *taste* upon all its vulgar and mangled shapes, that it may the more easily destroy the beautiful forms of its unfortunate victims. We take great pains to deceive ourselves, but very little to open our minds and to enlarge our understandings. We call aloud for Religion and Morality, and build Temples of Pagan design to help our souls to Christian prayer, and raise up hideous Gin Palaces to call us to sobriety and a healthful state of body. We have only to talk of *taste* or fashion, and all ears are open to receive it. But if we say sense is superior to nonsense, then comes the *all-important laugh* against us, and the very wise word *absurd* is brought forward to shew that we know not what we are saying. However, I rejoice to state, that since I began this work an active feeling is evinced towards the subject of Ecclesiastical Design; for many now believe in the principles here given, and do their utmost to increase their publicity. Our chief aim should be to endeavour to ascertain why things are as they are, and not to make them appear what they were never intended for. We should always compare the object with the subject it was intended to illustrate, and endeavour to ascertain to what extent it approximates in its design. And if the subject be a Church, then compare it with the Scriptures and not with the works of the Heathens.*

From the above explanations, which conclude my account of the forms, divisions, and arrangements of the exterior, we see how extensively the human mind may be exercised through the means of Ecclesiastical Architecture.† In the Church of Kilpeck, on the small space of 66 feet by 26, the Designer has conveyed religious information sufficient to guide us through the whole course of our lives. Let us no longer rest satisfied with the dumb show of unintelligent design, but endeavour for the future to give vitality to every portion of the materials used in forming a Temple to the Living God.

* This principle is most ably supported in a powerfully written paper on Church Music in the Christian Remembrancer, March, 1841. It is truly valuable for the sound information it contains on this important part of the Church service. I hope every true lover of our Church will read it; and I sincerely hope the author's principles will be attended to in every Church throughout the kingdom, that we may have that part of our Church service as religiously conducted as the rest.

† Through the kindness of a friend, I have been favoured with the following translation from Durandus; and it so strongly supports the principles of Ecclesiastical design, which I have endeavoured to enforce, that I gladly avail myself of this opportunity of placing it before my readers.

EXTRACTS FROM DURANDUS,

ILLUSTRATIVE OF THE SYMBOLICAL SYSTEM OF THE EARLY DESIGNERS.

Durandus was a learned French ecclesiastic of the thirteenth century, and wrote, besides other works, a book entitled The Rationale of the Divine Offices, which was completed in the year 1286, and in which he states the symbolical interpretations which in his time were given to the several parts of the Church, its offices, dignities, &c. The following extracts, which are more particularly applicable to our subject, form the first chapter of the first book of the work just mentioned.

OF THE CHURCH AND ITS PARTS.

ALL those parts of Ecclesiastical offices that consist of instruments and ornaments are full of divine signs and mysteries, and each one of them abounds with a celestial sweetness; if they have an examiner so diligent as to know how to suck the honey from the rock, and the oil from the hard stone.

The beginning of the first book concerning the Church and Ecclesiastical plans and ornaments; and concerning consecrations and divine services. In the first part, therefore, of this work we propose to treat of some general subjects, namely, the Church and its Parts—the Altar—the Pictures, and Images and Ornaments of a Church—the Bells—the Burial Ground, and other sacred places—the dedication of a Church—the Consecration of an Altar—Consecrations and Unctions—the Sacraments of the Church.

The first thing is to consider of the Church and its Parts. It is to be remarked, then, that the word Church may be taken in two senses—one *material*, that namely in which the sacred services are performed; the other *spiritual*, which is a collection of the faithful, or a people called together by ministers, and joined together into one by Him “Who maketh men of one mind in an house.” For as the material Church is constructed of a collection of stones, so also the spiritual is composed of different men. It is called, then, in Greek, “ἐκκλησία,” in Latin “convocatio,” because it invites all men to itself. And this name is more properly applicable to the spiritual than to the material Church, because men, not stones, are “convoked.” Often, also, the name of the thing signified is applied to that which signifies. But the material Church signifies the spiritual, as shall be declared when we come to treat of its consecration. Again, the Church is called in Greek “catholic,” *i. e.* universal, because it is constituted or diffused throughout the *whole* world, or because *all* who believe in God ought to be of *one* congregation; or because in it there is a general doctrine for the instruction of all faithful men. The word “congregation” also is in Greek called “synagogue,” but this name the Jewish people more properly possessed, for their congregations used more properly to be called “synagogues;” those of Christians however are called “Churches.” The apostles, too, never called them “synagogues,” but always “Churches,”—perhaps, for the sake of clearness of division. The present Church is also

called Sion, because that, placed far away from this our journey, it *watches over* (*speculatur*) the promise of heavenly things—and on this account it has received the name of “Sion,” *i. e.* “watching” (*speculatio*). For its future country and peace it is called “Jerusalem”—for “Jerusalem” is by interpretation “the Vision of Peace.” It is called also the House of God (*Domus Dei*), so called from “Domas,” which in Greek signifies straight, as though it gave men to remain of one mind among themselves. It is also sometimes called “*kyriaca*,” *i. e.* the Lord’s (house); sometimes “*basilica*,” which word in Greek signifies palace, or royal house of a king, or *noble* (*basilikos*). The palaces of carnal kings are also so called; but our house of prayer is called a royal house, because in it we serve God the King. Sometimes it is called a temple, as being an ample house in which sacrifices are offered to God the King; and sometimes a tabernacle, because for the present our life is a journey, and in the way going on towards the country, as is or shall be said: the “tabernacle,” as though the tent (*taberna*) of God, as shall be said under the head of the dedication of a Church. Wherefore also it is called a “tabernacle,” as being the Ark of the Testimony, shall be said under the head of Altar. Sometimes it is called a “martyrium,” when built to the honour of any martyr. Sometimes a “cenobium.” Sometimes a “sacrarium.” Sometimes a “sacellum.” Sometimes an house of prayer. Sometimes a monastery. Sometimes an oratory: but in general any place erected for prayer may be called an oratory. Again, the Church is sometimes called the body of Christ. Sometimes a virgin, according to the text “*Æmulor vos*,” &c. Sometimes the spouse whom Christ has betrothed to himself, concerning whom it is said in the Gospel, “He who hath the Bride is the Bridegroom.” Sometimes “the Mother,” for daily she brings forth spiritual sons to God in Baptism. Sometimes a daughter, according to the saying of the prophet, “instead of the fathers thou shalt have children.” Sometimes she is described as a widow; because she goes in black raiment through oppression, and (like Rachel) is not comforted. Sometimes she is figuratively called an harlot, on account of the Church being a congregation out of diverse nations, and because she shuts not up her bosom from any one that returns to her. She is sometimes called a city, on account of the communion of the holy citizens: she is said to be walled on account of the bulwark of the scriptures by which hereticks are kept off, having stones and timbers of different kinds, because the merits of each are different. Whatsoever the synagogue aforetime received by the law, that now the Church had received by grace from Christ, whose spouse she is, and this she has altered for the better. Indeed the construction of an House of Prayer, or Church, is no novelty, for the Lord commanded Moses, on Mount Sinai, to make a tabernacle of dyed skins, curiously manufactured—for it was divided into two parts by the interposition of a veil, of which the first part was called the Holy Place, where the people sacrificed; but the inner part was called the Holy of Holies, where the Priest and Levites ministered. After this was consumed by antiquity, the Lord commanded a temple to be made, which Solomon built with admirable workmanship, having two parts, as the tabernacle also had. Now, from both the temple and tabernacle together has our material Church received its form—in its anterior part the people hear and pray, but in the sanctuary the clergyman prays, preaches, gives thanks, and ministers. The tabernacle, too, as being made in a journey, sometimes is used as a type of the world, which passes away with its lusts; and this is the reason of the four colours of the dyed skins of which it consists; as the world also is compacted of four elements. God, then, is in the tabernacle; God is also in this world, as in a temple reddened with the blood of Christ. But the tabernacle expressly bears a type of the Church militant, which has not here a “continuing city, but seeks one to come;” and therefore it is called a tabernacle, for tents belong to people at war. God is in the tabernacle—God is in the faithful collected together in His name. The first part of the tabernacle, in which the people used to sacrifice, is active life, in which the people used to labour in the love of their neighbours; the other part, in

which the Levites ministered, is contemplative life, in which the pure conversation of religious men has leisure for the love and contemplation of God: the tabernacle is changed into the temple, because from evil we run on to triumph.

Now a Church is to be built in the following way. When a place for the foundation has been prepared, according to the saying, "the House of the Lord is founded on a firm rock;" the bishop, or a priest licensed by him, ought to sprinkle there holy water to drive away from thence the phantasies of devils, and to lay the first stone (on which the cross should have been signed) in the foundation. It ought also to be so founded as that the head may look due east; namely, towards the place of the sun's rising at the equinox, to denote that the Church militant on earth ought to temper itself with equanimity in prosperity and adversity; and not to the place where it rises at the solstice, as some do. But if it was prescribed by the prophet that the walls of Jerusalem, that is built as a city, are to be erected, how much more ought we to erect the walls of our Church? if indeed the material Church, in which the people meet together to praise God, signifies that holy Church which is built of living stones in the Heavens.

This is the House of the Lord, firmly built, whose foundation is Christ the corner-stone, over which foundation is placed the foundation of the Apostles and Prophets; as it is written, "Her foundations are upon the holy hills." The walls built on this foundation are the Jews and Gentiles that come to Christ from the four quarters of the world; and those who have believed, or believe, or shall believe on Him. But the faithful, predestinated to life, are signified by the stones in the structure of this wall, which shall always be being built, even to the end of the world. And stone is laid above stone, because the masters of the Church take the younger into their own care to teach and correct and confirm them. But in the holy Church he has above him stones to bear up for the building, who bears his brother's burthens. The larger and smoothed or squared stones, which are placed outside in the exterior wall, within which the smaller stones lie, are the more perfect men, who by their merits and prayers hold in the weaker in the holy Church.

The cement, without which there can be no stability in the wall, is made of lime, gravel, and water. The lime is fervent charity, which joins to itself the gravel, *i. e.* our worldly occupations, because true charity has the greatest care for widows, the old, orphans, and the sick, impartially blended, and therefore the charitable study to work with their hands, that they may have wherewith to confer benefits on them. Again, as lime and gravel for the building of a wall, to prevent its falling, are conglomerated by the mixing of water, and water is the Spirit. For as without cement the stones of a wall are not joined together for the stability of the wall, so neither can men be joined together for the building the wall of the heavenly Jerusalem without charity; and this is the work of the Holy Spirit. All the stones of the wall are smoothed and squared—*i. e.* holy, pure, and firm—those, that is, which are abidingly laid in the Church by the hands of the Great Architect—of which some are borne and bear not, as the more simple ones in the Church—others are borne and bear, as the middle ones—others bear, but are not borne, except by Christ alone, who is the corner foundation, as the perfect ones. All indeed are joined together by one love as by cement; while the living stones are bound together by the joints of peace. Christ was our wall in His conversation and our bulwark in His Passion.

In truth, when the Jews were building the walls of Jerusalem, their enemies came with the intention of hindering their work; so that (as we read in Esdras) they were so troubled by their enemies, that with one hand they laid the stones, and with the other they fought against their enemies. To us, also, when we are building the walls of the Church, there are present in the circuit enemies, namely, our sins, or wicked men wishing to hinder our work. Whence in building up the walls, *i. e.* our virtues, let us fight against enemies; and, after the manner of the Jewish people, let us hold our arms (*viz.* the shield of faith, the

breastplate of righteousness, the helmet of salvation, and the sword of the Word of God) in our hands, that we may defend ourselves against them; and let a pastor or priest be with us in Christ's stead, to teach us by his reading and fortify us by his prayers.

Further, of what materials the temple in the Old Testament was made the Lord shews, saying to Moses (in Exodus), "Receive the first fruits (*i. e.* the precious things) from the people of Israel, but only from him who offers willingly; namely, gold and silver and brass; hyacinth and purple, and scarlet twice-dyed; and cloth of hyacinth, and purple and scarlet colour, and flax (which is a soft and white kind of Egyptian linen), and goats' hair, and the skins of rams dyed red (these we call Parthian skins, because the Parthians invented the colouring them thus), and skins of hyacinth colour, and Shittim wood (now Shittim is the name of a mountain, and of a tree which is like the white-thorn in its leaves, and the wood is susceptible of a high polish, and indestructible by decay or fire), and oil for the lights, and aromatic ointments, and frankincense of good odour, and onyx stones, that they may make My sanctuary of sardonyx and gems, that I may dwell in the midst of them, that they may not have the labour of returning to this mountain." These things the Master fully follows out in his commentary on Exodus.

Again, the disposition of the material Church is after the fashion of a human body: for the chancel, or place where the altar is, represents the head; the cross on either side the arms and hands; and the remainder towards the west represents all the rest of the body. The sacrifice of the altar signifies the vow of the heart. But also, according to Richard de S. Victor, the disposition of the Church signifies the threefold state of those who shall be saved: viz. the sanctuary, the order of virgins; the choir, the continent; the body, the married; for the sanctuary is more limited than the choir, and the choir than the body; because the virgins are fewer than the continent, and the continent than the married. The place also of the sanctuary is more holy than the choir, and the choir than the body, because the order of virgins is more worthy than that of the continent, and this last than that of the married.

Further, the Church consists of four walls, *i. e.* being lengthened and widened by the doctrine of the four Evangelists it rises on high, *i. e.* to the heights of virtue; its length long-suffering, which patiently bears affliction, till it comes to its country; its width is charity, which, by enlarging the mind, loves friends in God, and enemies for God; and its height is the hope of future retribution, which contemns prosperity and adversity, until it see the goodness of the Lord in the land of the living.

Again, in the Temple of God or of Grace, the *foundation* is faith, which is "of things not seen." (Heb. xi.). The *roof* charity, "which covereth a multitude of sins." (1 Pet. 4.). The *door* obedience, of which our Lord says, "If thou wilt enter into life, keep the commandments." (Mark, xix.). The *pavement* humility, of which (Ps. cxviii.) "My soul hath cleaved to the pavement" (vulgate).

The *four lateral walls* are the four principal virtues, justice, fortitude, prudence, and temperance. These are the four equal sides of the city in the Apocalypse. (Rev. xxi.) The *windows* are bountiful hospitality, with gladness and mercy. Of this house the Lord says, "We will come to him, and make our abode with him."

But some Churches are formed after the manner of a Cross, to denote that we should be crucified to the world, or should follow the Crucified, according to the saying, "He that will come after Me, let him deny himself, and take up his cross, and follow Me." (Matt. xvi.)

Some also are built round in the form of a *circle*, which signify that the Church is spread through the circle of the world, whence it is said, "and their words to the end of the world" (Ps. xix.); or because from the circle of the world we come to the circle of the crown of eternity.

Then the *choir* of the clergy is the harmony of the singers, or the multitude collected for service. And it is called choir, from “chorea,” a dance, or “corona,” a crown—for formerly they used to stand in the form of a crown round the altar, and so in harmony to sing the Psalms. But Flavian and Theodorus appointed the Psalms to be sung in alternate verses, and these were taught by Ignatius, who was for this purpose divinely instructed. The two choirs then of singers represent the angels and spirits of the righteous praising as it were with reciprocal will, and in turn exhorting one another to good works. Others have derived “the choir” from the concord which consists of love—for those that have not love cannot properly sing—and what this choir signifies, and why in it the elders sit last, shall be declared in the fourth part, when we treat of the introit, under the head of “the approach of the bishop to the altar.” And note, when one sings it is called in Greek “monodia,” in Latin “ticinium;” when two, it is called “bicinium,” when many, “chorus.”

The *exedra* is a certain apsis or vault separated a short space from the temple or palace: the Greeks call it Sydon, and it signifies the faithful laity adhering to Christ and His Church.

The crypts, or subterranean caverns in some Churches, are hermits, the cultivators of a more secret way of life.

The *porch* (atrium) of the Church signifies Christ, through whom we have entrance to the Heavenly Jerusalem: which is also called portico, from “porta” a gate, or because it is open.

The *towers* of the Church are the preachers and prelates of the Church, who are its bulwark and defence. Whence the bridegroom thus speaks to the bride in the Canticles, “Thy neck is as the tower of David, built with battlements.” (Cant. iv.) The *pinnacle* of the tower represents the life or mind of the prelate, which stretches out to things on high.

The cock placed above the Church designates the preachers: for the wakeful cock divides the hours of the deep of night with his voice; rouses the sleepers; and proclaims the approach of day; but first he excites himself to crowing by flapping his wings. Each of these things has a mysterious signification; for the night is this world, the sleepers are the children of this night that lie in sins. The cock is the preachers who preach distinctly, and rouse the sleepers, crying out to them to cast away the works of darkness, “Woe to the sleepers,” (Rom. xiv.) “Arise, thou that sleepest” (Eph. v.); they foretell the coming of the light when they preach the day of judgment and the glory that shall be; and prudently rousing themselves from the sleep of sin before they preach virtues to others they chastise their own body. Whence the apostle, “therefore I chastise my body.” (1 Cor. ix.) These, also, like the cock, turn themselves against the wind, when, by reproof and argument, they strongly resist the rebellious, lest they may be accused of fleeing at the coming of the wolf.

The *iron rod* on which the cock rests represents the straightforward language of the preacher, that he speaks not by the spirit of man but of God, according to the saying, “If any man speak, let him speak as the oracles of God.” (1 Pet. iv.; Johan. xix.) But that the rod itself is placed above the cross or summit of the Church, hints that the language of the Scriptures is finished and confirmed. Whence our Lord in his Passion says, “It is finished,” and His title above Him was indelibly written.

The *spire* (Tholus, conus, *i. e.* summitas templi eminens et rotunda) above which the cross is placed, by its roundness signifies how perfectly and inviolately the Catholic faith must be preached and held, “which, except every one do keep whole and undefiled, without doubt he shall perish everlastingly.”

The glass windows of the Church are the Holy Scriptures, which repel the wind and rain,

i. e. keep off hurtful things, and by transmitting the clearness of the sun (*i. e.* of God) into the Church (*i. e.* the hearts of the faithful), illuminate those that dwell therein. These are wide inside, because the mystic sense is fuller and more perfect than the literal. Also by the windows are signified the five senses of the body, which outwardly ought to be confined lest they draw in vanities, and to be wide inwardly in order to receive spiritual gifts more freely.

By the skreens before the windows (*i. e.* double windows), in which, on account of the two precepts of charity, sometimes the two columns are doubled, (according to the principle of sending out the apostles in pairs to preach,) we understand the prophets or other obscure doctors of the Church.

The gate of the Church is Christ, whence in the Gospel, “I am the gate, saith the Lord.” (Luke x.; John x.) The Apostles also are *doors*.

The *columns* of the Church are bishops and doctors, who spiritually sustain the temple of God by their doctrine, as also the Evangelists sustain the throne of God. For these last, on account of the ringing of the divine eloquence, are called silver columns, according to the text in the Canticles, “He made silver columns.” Cant. iii. Whence Moses also placed five columns in the entrance of the tabernacle and before the shrine. And although the columns be more in number, yet are they said to be seven, according to the text, “Wisdom hath built her an house, and hath cut out seven columns” (Prov. ix.): because bishops ought to be filled with the septiform grace of the Spirit—James and John (as the apostle says) seemed to be columns.

The *bases* of the columns are the apostolic bishops, who support the *fabric* of the Church universal.

The *caps* (*capita*) of the columns are the minds of the bishops and doctors; for as the limbs are directed by the head, so our words and works are directed by our mind.

The *capitals* (*capitella*) are the words of Holy Scripture, the meditation and observation of which we are charged with.

The *pavement* of the Church is the foundation of our faith. In the spiritual Church, however, the pavement is the poor of Christ (*viz.* the poor in spirit), who humble themselves in all things; wherefore, because of their humility, are they likened to the pavement. Again, the pavement, which is trodden by the feet, is the people, by whose labours the Church is sustained.

The *tie-beams* (*trabes quæ domum conjugunt*) are the princes or preachers of the world, who guard the unity of the Church, the latter by their word, the former by their actions.

The *sedilia* (*reclinatoria*) in the Church signify the contemplative, in whom God rests without offence, who are compared to gold through their contemplating the height, dignity and beauty of eternal life, whence it is said in the Canticles, “He made the bottom thereof of gold.” Cant. iii. (*Reclinatorium fecit aureum.*)

The *beams* (*tigna* *) in the Church are the preachers who spiritually support it; the *roof-boards* (*laquearia sive calaturæ*) are also the preachers, because they adorn and strengthen it, of whom, because they rot not through vices, the spouse glories in the Canticles, “The beams of our house are cedar, and our rafters of fir” (Cant. i.); for God constructs for himself a Church of living stones and imperishable timber, according to the saying, “King Solomon made himself a chariot of the wood of Lebanon,” (Cant. iii.) *i. e.* Christ, of the saints made white with chastity.

The *chancel*, *i. e.* the head of the church, being lower than the rest of the body of the mystical Church, signifies how great ought to be the humility in the clergy, or prelate,

* *Tigna* seems to mean rafters; *laquearia*, the boards of the roof.

according to the saying, “the greater thou art, the more humble thyself in all things.” (Eccles. iii.)

The *skreen* (cancelli), by which the altar is divided from the choir, signifies the separation of heavenly from earthly things. Of the skreen, or peribule, that goes round the choir shall be treated under the head of pictures.

The *stalls* (stallus ad sedendum), in the choir, signify that the body must be sometimes refreshed—for that is not durable which is without an alternation of rest.

The *pulpit* in the Church, is the life of the perfect, and is called as it were public, or set up in a public place; as we read in the Chronicles that “Solomon had made a brazen scaffold, and had set it in the midst of the court, and upon it he stood and spread forth his hands, and spoke to the people of God.” (2 Chron. vi.) “And Ezra, the scribe, stood upon a pulpit of wood,” standing on which he was exalted above all the people. It is also called “analogium,” because in it the word of God is read, and the “logos” expounded, which in Greek signifies word, or reason; it is called also “ambo,” from ambigendo (surrounding); because it surrounds and girds them that enter it.

The *clock*, by which the hours are gathered, *i. e.* collected, signifies the diligence the priests ought to have in saying the canonical hours of service at the right time, according to the text, “seven times a day do I praise thee.” (Ps. cxix.)

The *tiles* of the roof, which repel the rain, are soldiers who protect the Church from Pagans and enemies.

The *winding staircases* (cochleæ), the model of which is taken from Solomon’s temple, are ways secretly inclosed in the walls, by which we secretly receive the hidden knowledge of the several parts; which they only know who are climbing to heavenly things.

The *steps to the altar*—“Jacob saw a ladder, and its top touched the heavens.” (Cap. ii. 17. By this ladder the steps of virtues are easily understood, by which we ascend to the altar, *i. e.* to Christ, according to the Psalm, “and they shall go from strength to strength.”)

The *vestry* (sacrarium), or place where the sacred vessels are put by, or where the priest puts on the holy garments, signifies the womb of the most holy Mary, in which Christ clothed Himself with His holy garment of flesh. The priest proceeds from the place where he puts on the robes to the public place; because Christ, proceeding from the Virgin’s womb, came into the world. The Bishop’s place in the Church is elevated, as shall be said in the second part in the treatise concerning the Bishop.

Also, near the altar (which signifies Christ) is placed the piscina, or *washing-place* (lavacrum); *i. e.* the mercy of Christ, in which our hands are washed; to shew, that in baptism and penance we are washed from the filth of our sins, of which the latter is a sign. This is also treated of in the Old Testament, for we read in Exodus, that Moses made a *laver* of brass, with its base, in the tabernacle, for Aaron the priest and his sons to wash in, when they were going to approach the altar, to offer incense upon it.

The *light* which is burned in the Church signifies Christ, according to the text, “I am the Light of the world,” &c.; or the luminaries of the Church signify the apostles and other doctors, whose doctrine shines in the Church as the sun and moon. Of whom our Lord says, “Ye are the light of the world,” *i. e.* the examples of good works. Whence He says, in admonition to them, “Let your light shine before men.” Now the Church is illuminated by the precepts of the Lord; whence we read in Exodus (xvii.), “Command the sons of Aaron to offer the purest olive oil, that a light may be always burning in the tabernacle of the testimony.” Moses also made seven lights, which are the seven gifts of the Holy Spirit; which being placed on candlesticks in the night of this world, lighten the darkness of our blindness—for there rested on Christ the Spirit of wisdom and understanding

(Isa. xi.), the Spirit of counsel and might, the Spirit of knowledge and piety, the Spirit of the fear of the Lord (Isa. lxi.), by which He preached understanding to the captives. The number of lights in the Church points to the plurality of graces in the faithful.

The *cross triumphant*, *i. e.* the rood-loft, in most places is put in the middle of the Church, to shew that we should love our Redeemer from the midst of our heart, who, according to Solomon (Cant. iii.), “paved His body with love in the midst for the daughters of Jerusalem;” and that all seeing the standard of victory may say, “Hail, salutary tree, the salvation of the whole world;” and that we may never give over to oblivion the love of God, who to redeem His servant gave His only Son, that we might imitate the Crucified. The cross is pointed upward to express the victory of Christ. Why the Church is ornamented inside and not outside, shall be said when we treat of pictures.

The *cloister* (claustrum), as Richard Bishop of Cremona says, arose from the watchings and guardings of the Levites around the tabernacle; or from the priest’s porch (atrium), which took its rise from Solomon’s porch at the temple. For God commanded Moses not to number the Levites with the multitude of the people, but to place them over the tabernacle of the testimony to carry and keep it. On account of this command of God, the clergy ought to stand in the Church separate from the laity, while the sacred mysteries are being performed. Whence the Council of Maguntinum decreed that that part which is divided from the altar by skreen work should be open to the chanting clergy only. Moreover, as the temple signifies the Church triumphant, so the cloister signifies the heavenly Paradise, where there shall be one heart and soul in the love and will of God; where all things shall be possessed in common (for what a man has not in himself, he will rejoice in having in Another, for God will be all in all); and thus the regular clergy, living with unanimity in the cloister, rise to the service of God, and, leaving secular matters, live in common in all respects.

The diversity of the *work places* and *offices* (officinarum et officiorum) in the cloister, is the diversity of mansions and rewards in the kingdom. For “in my Father’s house are many mansions,” says our Lord. But morally the cloister is the contemplation of the soul when it recovers itself, and, being separated from the crowd of carnal thoughts, meditates only on heavenly things. In this cloister are four sides, *viz.* contempt of self, contempt of the world, love of one’s neighbour, and love of God. And each side has its own rank of columns: contempt of self has humiliation of mind, affliction of the flesh, a lowly discourse, and the like. The *base* of all the columns is patience. In this cloister the diversity of *offices* (officinarum) is the diversity of virtues.

The *chapter-house* (capitulum) is the secret of the heart.

The *refectory* is the love of holy meditation.

The *cellar* is the Holy Scripture.

The *dormitory* is a pure conscience.

The *oratory* unspotted life.

The *garden* of trees and plants is the collection (*congeries*) of virtues.

The *well* of living water is the pouring on of gifts which mitigate our thirst here, and shall altogether extinguish it hereafter.

The Bishops’ sees, which, according to the disposal of St. Peter, have been of old consecrated in all states by the piety of the ancients, are dedicated not to memory of professors, but to the honour of apostles and martyrs, and especially of the blessed Virgin Mary. Moreover, we come together into Church for the purpose of there asking pardon for our sins, and employing ourselves in the praise of God, and that there we may hear what judgments are good or bad, and may learn and receive knowledge of God, and that we may there eat the Lord’s body. In the assembly of the Church, the men sit apart from the women, as, accord-

ing to Bede, we find to have been the ancient practice—and thence it was that Joseph and Mary left behind the boy ; because the one, when he saw Him not with himself, thought Him to be with the other. And the cause of the division is, that the flesh of the man and woman, if they approach too nearly, inflame to lust ; whence it is that, since in that place we ought to lament our sins, we must there avoid the soothing delights of these things, the men remain to the south, the women to the north, to shew that the firmer saints should stand against the greater temptations of this world, and the weaker against the smaller or less strong temptations, and that the firmer sex should stand in the more open place. As the apostle says, “ God is faithful who will not suffer you to be tempted above that ye are able.” To this also relates the strong angel whom John saw, who placed his right foot on the sea—for also the stronger limbs are opposed to the greater dangers. According to others, the men remain in the anterior, the women in the posterior part, because the man is head of the woman, and therefore her leader. The woman ought to have her head veiled in Church, because she is not the image of God, and because by her disobedience commenced ; and therefore in the Church, on account of reverence for the priest, who is Christ’s Vicar, she should have her head veiled and not free before him, because of the origin of the guilt, as before a witness. Neither, because of the same reverence, has she the power of speaking in Church before him. But formerly men and women who cultivated their hair stood uncovered in the Church, being proud of their locks, and this was shameful.

How we should speak in Church the Apostle shews, saying, speak to one another in psalms and hymns and spiritual songs. When we should abstain from unnecessary words—mourning, according to the saying of Chrysostom, “ When about to enter into the royal hall, compose your dress and gait—for angels of the Lord are present—for the house of God is full of incorporeal powers ; and the Lord to Moses, and the Angel to Joshua said, Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground.”

Lastly, we may remark, that a consecrated Church defends those guilty of blood from loss of life or limb, provided they have not sinned in it or against it. Whence it is read, that Joab fled into the tabernacle and laid hold of the horns of the altar. The same privilege also belongs to unconsecrated places where divine services are celebrated. But the body of Christ when taken by such men defends them not, nor those that fly to it, both because this privilege is given to the Church, and therefore must not be extended to another, and because that is food of the soul not of the body, whence it frees the soul not the body.

Churches from three reasons move from place to place,—1. when compelled by persecutors ; 2. on account of unfavourableness of situation, as, *e. g.* intemperateness of atmosphere ; 3. when they are troubled with the society of the wicked, and then at the advice of the Pope or the Bishop. Why a person on his entrance into Church fortifies himself with the sign of the cross, shall be said in the commencement of the fifth part.

The extract from Durandus fully shews that the true principles of Ecclesiastical Design were well understood in his days, and that our early divines thought truly and well upon Exodus, chap. xxxi. If we had not the affirmation of Durandus, we are supposed to have common sense, which would inform us that the principles laid down in the above chapter are true to the subject, independent of their holy authority, which removes all doubt upon the question. And I am sure that those who will not admit that the ancient ecclesiastical designers intended to design ecclesiastically, will admit that Churches should be designed according to the letter and spirit of the Holy Scriptures, and that anything less than this should be rejected as unscriptural, and that incongruous or pagan matter should never be allowed to deface the Temple of the living God.

INTERIOR.

WE are now arrived at the pleasing task of reading the sculptured forms and architectural divisions and arrangements of the interior of this highly instructive and religious Design. On entering this sacred edifice we are impressed with its peculiarly solemn character, possessing an open, tranquil, and awful expression, inviting us to its benign and merciful features, full of compassion and forgiveness, continually proclaiming the Law and the Gospel, drawing us to our Heavenly Father. This intellectual production fully shews that its designer had faithfully performed his duty—the very stones he formed into scriptural lessons and Gospel truths, making his House of Prayer to exhort us to repentance. This is truly carrying out God's word, according to Exodus, chap. xxxi. This Christian edifice breathes the same spirit and speaks the same language to every one who enters, though, unfortunately, not every one who enters hath eyes that see. And here I must be allowed to state that it is not the less intelligent to those who can receive its light, though by others nought else may be perceived in its design but chiseled stones. Let it be remembered that there are beings whose faculties are too defective to perceive the difference between green and red, and blue and yellow; and there are also persons equally unable to discover the meanings that were intended to be conveyed by certain forms. I would therefore, with due humility, caution those who have not the power to perceive the meaning that ecclesiastical designers intended to convey by the forms they produced, as well as those whose faculties have not been exercised for this express purpose, to be slow to condemn those who are quick to perceive; and before such condemnations are indulged in, sufficient reason should be given for assertions which are just as likely to be impertinent to the subject as mere opinions.

Before I endeavour to explain the sculptured forms and architectural divisions and arrangements of the interior of this beautiful House of Prayer, it will be my duty to show that its modern fittings cannot be too strongly condemned. On entering it we are immediately struck with the strange mixture of beauty and deformity which presents itself to our view—on the part of beauty, by the ancient sculptures, and that of low and vile deformity in the common shop-like fittings, disgraceful enough any where, much more so in an ecclesiastical edifice. Limited, indeed, must have been the minds of those persons who proposed such additions; for, independent of their vulgar appearance, there is not the slightest vestige of ecclesiastical character in them, as though any rubbish is good enough for the Church and its parishioners, a most irreverent way of using the one, and equally unintellectual towards the others. That this is too true I am sure every man of sense will, on viewing this interior, admit, and agree that such unintellectual acts loudly call for reformation. The evil out of which all this mischief arises I will on some future occasion point out, and suggest a remedy, in order that the Church may in its wisdom take the matter into its serious consideration and correct it. It is inconceivable how such fittings as the pews, the pulpit, communion rail and table, could be allowed to remain so long to disfigure this highly interesting interior. The pews (the best of which are unsightly and inconvenient boxes) are here, as elsewhere, deplorable in every point of view; and how any one can prefer being boxed up in any of them to the easy open seat is beyond christian belief. The pulpit is worse than the pews, for in no church can such an object for every bad quality in form, in wood, in colour and construction, be seen,—even an auctioneer's desk would be considered highly respectable if compared with it. Surely there should be no room given for such comparisons, and particularly in things that ought to be held sacred. Would such deplorable objects be consecrated? It is to be hoped that all things intended for the Church, that are not “done decently and in order,” will be considered as indecent and disorderly, and not accepted until they bear in their design the impress of their holy office. Matters belonging to the Church should have a christian character, and not be made to resemble a shop or have a domestic appearance, as is too often the case. The communion rail and table are fair specimens of the true puritanical design, and no doubt are of that manufacture. The rail is of warehouse fashion, and the table reminds us of the kitchen. Alas for such Church doings in wooden lumber! May the like never be allowed room in the House of Prayer again, and all such heaps of unmeaning objects that are now occupying holy ground be speedily ejected, should be the prayer of every one.

Having thus concluded my observations on the nonsensical part, I will now proceed with the intellectual. Plate 1, fig. 5, the ground plan contains

three ancient lights (and one modern), an archway and a door. The lights (or windows) have lost their subjects, but we may easily suppose what they were. The light in the west might have had Moses receiving the tables containing the Ten Commandments, which may have been divided into four for the south and six for the north light, denoting the Holy Trinity to be the foundation of the Law. In plates 18 and 19 are views of the arch at the end of the nave. It will be seen that this archway or opening into the choir or chancel is designed of a cross form; the arch for the head, the architrave for the arms, and the jambs for the shaft. The arch is divided into seven members each, architraves into four, making eight, and each pillar into five, making ten, two capitals, four saints, two priests, and two plinths with hearts, shewing the union of the Law and the Gospel.

Plate 18 is a view of the interior, free of the lumber with which it is at present encumbered. The paved floor I suppose to be restored. The oblong form on which the man is kneeling is intended for the shaft of the cross, the ancient mode of producing the cross form in the oblong or barn formed churches.* The impost mouldings of the arch at the end of the nave will be seen to terminate on their own wall, and are not continued on the returned sides, shewing that they were designed for the termination of the nave. Plate 19 is an enlarged representation of the same archway, which will shew more clearly the intention of the designer, and in which every one will perceive the cross form in the design; and as the nave is the Law, so the end of the Law is the Gospel through the cross. Now the jambs, which support the arch and which form the shaft, have two pillars, the Old and New Testament, on which are sculptured six statues—the upper four may be intended for the Evangelists, carrying the Gospel, the key and the cross. The lower two are the priests, the one on the left carries the holy water-sprinkler and prayer-book, while the other on the right carries the bread and the cup, signifying there are two holy sacraments (baptism and the communion) appointed by the Gospel. The priests are made supporters of the Gospel by being placed at the base. The key is to denote that the door of the Lord's House is to be opened legitimately, by the key which the Apostles have handed down through their appointed keepers of the true fold, into which there is but one entrance, and which cannot be opened by any other than the only one and true key. In the hands of the other Evangelists are the Cross and Gospel, to show they must always be carried together. The capitals are full of scriptural information. The one on the left (plate 19, or fig. 3, plate 20) contains fruit, and the other, on the right (plate 19, or fig. 4, plate 20), is formed into the

* Page 2, explanation of plates. I have been informed that there is in a church in Sicily a cross form produced in the pavement of mosaic work in splendid colours, and most elaborately arranged.

Crown of Glory. In fig. 3 the fruit is arranged into three parts, each of which is arranged again into three parts. These arrangements are made to remind us of the sufferings our Saviour endured for us upon the Cross, at the third, the sixth, and the ninth hour. In each of these, fruits are placed between two leaves, denoting that each of the three hours were attended with these important results, the Crucifixion of our Lord, the consequent darkness which covered the land, and lastly His death. The fruits of these three different hours we have received in a Saviour. The form of the Mitre is also given by the two principal stalks which arise out of the fruit, and are tied together just under their apexes, and are divided into three parts also, denoting the Mitre to be the visible legitimate head of the Catholic Church. The whole is tied together by the cord underneath, which is arranged into six parts, and its ends in three each, make the number twelve for the Tribes, to connect the Old and New Testament together. Fig. 4, the Crown of Glory is divided into four parts above for the Gospel, four underneath, making eight, for baptism, and two under those, making ten, for the Commandments; and at the base there are seven circles and six bands tying the whole together and making the number thirteen for our Saviour and the Apostles. The bases, fig. 6, are divided into three parts, with a heart in each centre, proclaiming a true foundation to be by a pure heart, as the Royal Psalmist says, li. ver. 10, "Make me a clean heart, O God; and renew a right spirit within me." The left impost moulding or arm of the Cross has twelve arches, each of which is divided into three. On the right there are fourteen. In the smaller portion or continuation are two on each side; and in the four returned sides are four, each making sixteen. The number twelve is to remind us of the Jews, who by the tribes are to be converted through Him whom they crucified: the divisions of three are to denote their becoming believers in the Holy Trinity. The number fourteen, for the generations from Abraham, &c.; Matthew, chap. i., ver. 17. The number two on the left are for Simon and John, John, chap. xx., ver. 4 and 6; those on the right for the two Angels, John, chap. xx., ver. 12; and the sixteen for the Prophets, to shew the connexion in the Old and New Testament, and how the one part of Holy Writ supports the other, and that the Prophets were also obliged to carry their cross and suffer for their spiritual advice, their exhortations to bring sinners to repentance, and proclaiming the Saviour.

In the different mouldings of the arch, Glory, or head of the Cross (plate 19), are sculptured certain forms. The first or uppermost moulding is flat, so made to represent the label on which Pilate wrote the title and put it on the Cross—"Jesus of Nazareth, the King of the Jews." The second is the Crown of thorns. The third is a hollow moulding, shewing the interior is gone, given up—"Into thy hands, O Father, I commend my spirit." Luke,

chap. xxiii. ver. 46. The fourth is rounded, to shew that over the whole globe mankind are to receive the Gospel light, which the fifth signifies by being formed into rays of Light, and proceeding from triangular forms for the Holy Trinity, divided into four parts descriptive of the True Light which emanates from the Evangelists. The sixth is the Earth, filled with Crosses, having four Glories at each Cross, announcing salvation to all who will take up their cross and follow their Saviour into his heavenly kingdom, which the seventh moulding proclaims by its circular form.

We see in this archway, which leads to the Holy of Holies, a pure specimen of ecclesiastical design—true to the subject in every particular—most religiously designed for its situation, the end of the Nave or Law. A glorious object for the congregation to have in view, as Holy Writ is always being imparted by it. We can easily conceive the impression made upon the mind in passing through this Cross of Glory to the Holy Communion: the mind has beheld the Word illustrated, by which an additional appeal was made upon the awful step about to be taken. To be assured that such illustrations of Scripture are of Divine Authority, we have only to refer to Exodus, chap. xxxi.; when we shall see the wisdom of God in the design he gave to Moses for the building of the Tabernacle; and as our Heavenly Father has so commanded that His House shall be symbolically designed, we have only to be obedient to His Word and design according to the principles he laid down for Moses and David. Many say there is no occasion to entertain those principles as they were given to the Jews, and we, being Christians, are not bound to attend to them. But suppose we were to say so of the Ten Commandments, for they were given to the Jews also? And surely the principles are not less wise in the one than the other. We have only to keep the Gospel in view instead of the Mosaic Dispensation, and apply those principles of ecclesiastical design to a Christian House of Prayer. Surely we do not show our duty towards God by substituting our own absurdities for those principles of Church Design with which Moses was inspired for the building of the Tabernacle? Now, though we do not expect religious design in conventicles, or in any of the houses for teaching dissent, it is nevertheless distressing to see in them such a total want of respect for God's commands concerning His Temple. Meeting-houses appear to be so built, that their barren arrangements may show how widely dissenters choose to differ from the Spirit of Wisdom that God considered necessary for Aholiab and Bezaleel, and to which He especially called them to His most Holy Work. That people should meet to pray to God in a house that is devoid of even the slightest particle of form or colour relating to the subject for which the house was erected, is inconceivable; and, I should think, beyond all human belief. And the more so as separatists publish that their

form of worship approaches nearer to the letter and spirit of God's Word than the form of worship of the Catholic Church : this is the more extraordinary, as they know as well as we do that the Author of this holy subject commands that His Sanctuary shall proclaim itself by its sculptured forms and architectural divisions and arrangements to be His House ; and which, or any other part of His Word, should not be departed from by them, as they satisfy themselves that they are acting more in conformity with God's commands than we of the Catholic Church do. There is no excuse for any one for departing from the Spirit of the Old and New Testament, as long as the Holy Books are in being and within reach. And as we believe that the House of Prayer should be in conformity with God's commands, so should we do all in our power to illustrate His Word, according to the rules God has laid down in Exodus, chap. xxxi., and which has been so truly and nobly carried out by our ancient Divines in their cathedrals and smaller churches ; consequently there is less excuse for us to neglect the counsel of God than our more unfortunate brethren who separate themselves from us through " not knowing what they do."

From the above remarks we may safely conclude, that if information can be conveyed by means of art, that art should be exercised with that object, and the more so when we know it is so ordered by the Almighty, from whose command there is no escape, however much among ourselves we may prefer nonsense to sound sense. We have thus far seen that this little Church, through art, is made a book in which information is conveyed to all who are able to read in its pages : we may therefore infer, that if to stones, wood, and glass, the power of speech can be given, such should not be rejected. Non-production or poverty of invention in all matters relating to the Holy Cause should not be allowed.

We now come to the Choir or Chancel, plate 23, which has in it but one feature to explain—its Archway, which leads into the Holy of Holies. It is designed of a Cross form, but plain. The only parts which have mouldings, are the imposts, which are divided into three parts. The plainness of this Arch was intentional. This part of the Church received the communicants at the time of the celebration of the Eucharist, when repose would be desirable, and which was effected by not having lights. This sombre and quiet appearance, when partaking of the Lord's Supper, would be quite in accordance with the solemnity of the occasion ; the luminous appearance of the Sanctuary obtained through the three lights, which no doubt were illumined with the Holy Trinity, the effect of which, when seen from this part of the Church, would be greatly heightened, and would tend to awaken more fully the minds of the communicants to this most important and sacred rite. The present appearance of this part of the Church is most

unsightly. It has two windows (plate 25, fig. 3 and 7) and a door; the latter, pointed, and quite out of size for so small a Choir. On the left jamb are the places indicated where beams were inserted for a screen and rood-loft,—which injudicious addition must have destroyed the sacred character of the original design. Whoever were the planners of this extinguisher-screen and loft, they must have been deplorably deficient in the knowledge of ecclesiastical design; and in this Church we have a striking instance of the great absurdity of such an introduction. Could any one, besides this mutilator of God's House, suppose that the designer intended, after he had produced this beautiful Sanctuary, to have a barrier stuck up against its entrance in order to shut out its sacred qualities from the eye of the Faithful? This is indeed lighting the candle and putting it under a bushel. But this is only one of the thousands of absurdities that were in after times engrafted upon our ancient Churches, when the principles of ecclesiastical design had nearly sunk into oblivion. From the sad havoc made in many of the most important features of our Sacred Edifices by incongruous additions, the Priests must have lost much of their spiritual love for sacred things, or they would not have allowed such wicked mutilations to be made. From those days to the present time we have been losing sight of those true principles of ecclesiastical design which have been so religiously set forth by our Divines of the 12th and 13th centuries.

We have now advanced to the Head of the Cross, or Holy of Holies, plate 23; on an examination of which we may easily perceive that the intention of the designer was to describe by the form of the base of this most holy part of the Church the Head and Arms of the Cross. Upon the head part stand four pilasters; on two of which (the left and right) descends an arch or glory, and on the other two, which are within, are two other portions of the glory descending upon them, and following the canopied form of the cieling. In the centre of these glories are four heads (plates 23 and 24), out of the mouths of which proceed rays of light shining upon stars. Between the pilasters are three lights or windows, and from their summit emanate rays of light (plate 25, fig. 1), each of which is divided into four parts. On each side of the three lights there is a pillar with its capital splayed off to an obtuse angle (plate 27, fig. 1 to 6), in order to receive the light that passes from the two sides to the pillars, and from the summit to the glories that crown them (plate 25, fig. 1). Out of the capitals proceed mouldings, making each window or light of a cross form; which mouldings are continued to the capitals of the pilasters, making them of a cross form also. The pilasters, their capitals, and their bases, are divided into three parts (plate 25, fig. 2, and plate 26, figs. 2, 3, 6, and 7; the other figs. denote the returned sides of the pilasters). The symbols of the evangelists are also so arranged

as to form three parts, but the glories which proceed from the symbols are divided into five. (plate 25, fig. 5 and 6. Fig. 4 is the key.)

To discover the intention of the designer in the forms, divisions, and arrangements, in plates 23 to 27, we must throw ourselves into the subject to ascertain whether he took the Gospel for his foundation, and on which he raised this most beautiful Holy of Holies. God has stated in Exodus, chap. xxxi., that His Sanctuary shall be made according to this design, and, therefore, what is of God must be of a holy character; and the forms, divisions, and arrangements, which God said He had filled Aholiab and Bezaleel with His spirit of wisdom to make—being traceable to His word, shew that He intended them to have a holy expression. We may therefore conclude, whether our ancient Churches have a holy expression or not, that they ought to be made to express holiness; and not because we are Christians that we are not to avail ourselves of those principles of ecclesiastical design which God gave to the twelve tribes of Israel, nor should we suffer our Houses of Prayer to be made up of all sorts of trumpery, as though we were not entitled to as much holiness in ecclesiastical design as the Jews. We shall now see whether the forms, divisions, and arrangements, in plates 23 to 27, are traceable to the Gospel sufficiently to establish the notion I entertain of the ancient designers being ecclesiastical designers according to the true meaning of that term.

We have seen that the foundation of the Holy of Holies is the Head of the Cross, on which are four pilasters, making twelve supporters symbolical of the Apostles, who are bound together in holy fellowship by the cross form which proceed from the Glories of the three Lights, representative of the Holy Trinity. From the four heads (plate 24), or Symbols of the Evangelists, which are placed in the centre of the cieling (plate 23), or canopy of Heaven, which its circular form was intended to indicate, proceed rays of gospel light, illumining the starry firmament as they wend their way to this earth for God's chosen, and on the supporters, or twelve Apostles, they descend. These glories are divided into five parts, of planets and rays of light, announcing through the five wounds our Lord's death upon the cross. The supporters are also divided into three times three, of plinth, shaft, and capital, to denote the third, the sixth, and the ninth hour, at which time our Saviour gave up his spirit into the hands of his Father.

Thus we see that art can be made a vehicle of communication as well as letter press, and as it possesses powers of form and colour which metal type does not, they should not be neglected, but made use of wherever they can be made available; for we may easily conclude that God did not give us the faculties of form, colour, and constructiveness to apply them to the matters of trade only; for Exodus, chap. xxxi., shews that they were to be exercised

in executing His design for His Sanctuary. In this little Church we must admit that this Christian designer did most religiously exercise them as far as form and construction are concerned; but for the colour, much of which I recollect many years ago was left on different parts of the Edifice, it is now no more, being defaced by the vulgar washes of white, buff, and grey, a powerful lesson to all who are in any way concerned in teaching the rising generation. These besmearers ought never to have been suffered thus to desecrate our sacred works of art, but should have had Exodus, chap. xxxi., explained to them, and what St. Paul enjoins in 1 Corinthians, chap. xiv., and in verse 26, "Let all things be done unto edifying;" and in verse 33, "For God is not the author of confusion, but of peace, as in all churches of the saints;" and lastly, in verse 40, "Let all things be done decently and in order."

Plate 28 is a view of Kilpeck, seen from Dipper's Moor. On the top of the plate are figs. 1 to 9, underneath which are certain features in its neighbourhood. That part of the country which is under fig. 1, is the base of the Hatterall Hill, or Black Mountain. Under fig. 2 and on to 9 we perceive the line of the mote and mound which surround the Castle and Church of Kilpeck. Under 3 to 4 is the camp. Under 5 to 6 are the remains of the Castle. Under 7 is Kilpeck Church, and under 8 St. Devereux Church. Under fig. 3 the end of the camp will be understood by that part of the country which is in shade, continuing on to the ruins of the Castle, and passing on behind Kilpeck Church until it arrives under fig. 9; at the base of this line of country is the mote and mound, which is continued at 9 by a right angle passing along nearly in a direct line on this side of the Church to the base of the rock on which is the camp. This completes the entrenchment or fosse; but independent of this, there are two circular motes surrounding the Castle within the outward intrenchment.

I feel convinced that it will now be admitted that I have produced what I promised to do, and that the illustrations and explanations of the different portions of this highly intelligent and religious design are true to the subject, and that the art is as accurate as transcripts can be made. I was fortunate in being kindly furnished by Edward Bolton Clive, Esq. M.P., with scaffolding, which enabled me to approach the different portions of the edifice sufficiently near to delineate with accuracy equal to portraiture—a quality in works for instruction in art most essential, and of the greatest importance, though much discarded. In these days the great cry is for works of taste, however capricious they may be. In early education the youthful mind is much injured by a false exercise of the faculties of form, colour, and constructiveness; these highly important powers are not only greatly neglected in schools of general education, but in a vast majority of instances

their wrong exercise and direction have been much more injurious to the mind, than their having had no exercise at all, but left to work out their own natural power. Taste and fancy are much nearer allied to whim and caprice than truth; and in consequence of the tasty and fanciful training that the faculties for the arts have been subjected to, the human mind is made to produce readily works of taste as they are called, however far they may be from the truth. It is distressing enough that this is so, as false impressions are continually being implanted, and wrong conclusions as often drawn. That the human mind should be thus travelling at a railway pace on the road of error, instead of walking steadily on in the path of truth, is much to be lamented; but let us pray that our Heavenly Father will open the eyes of all to his word and works. “Enter ye in at the strait gate; for wide is the gate and broad is the way that leadeth to destruction, and many there be which go in thereat: because straight is the gate, and narrow is the way, which leadeth unto life, and few there be that find it.” Matthew, chap. vii. ver. 13 and 14.

I sincerely hope and trust that the Heads of our Church will take this most important subject into their serious consideration, when I feel convinced they will conclude that my labours are worthy of their attention and devising of such means as will carry them into effect; and that they will see the necessity of enforcing a due exercise of the faculties of form, colour, and constructiveness in all the schools over which they have controul—even from the infant school up to the universities. Such important faculties as the above mentioned, those for the mechanical arts, the schoolmasters should not have left out of their list for education. Severing the human mind from so large a portion of its foundation which these intellectual faculties make up, has been a national evil of awful magnitude; and to recover itself from so extensive a mutilation will require the united energy of our Catholic Church. From no other source can such renovation be expected. The Church can establish in all her schools such principles and rules which would bring those long-neglected faculties into a healthful state of activity, when we should soon have in the vineyard true labourers for cultivating its soil, destroying its weeds, transplanting in due season, to enable the tender plant to expand and receive the Light of Righteousness in at every pore, according to the Law God has given for vitality. Our faculties are the gift of God: let us therefore exercise them, and encrease their value the ten times the Lord has commanded, and not slothfully act like the wicked servant, by laying them up in a napkin. What God has done, let no one undo. What God has given, let no one reject, but in all humility and thankfulness receive and return it with profit. What does the Apostle of the Gentiles say? “We are labourers together with God: ye are God’s husbandry, ye are God’s building. Accord-

ing to the grace of God which is given unto me, as a wise master builder, I have laid the foundation, and another buildeth thereon. But let every man take heed how he buildeth thereupon. For other foundation can no man lay than that is laid, which is Jesus Christ." 1 Corinthians, chap. iii. ver. 9, 10, 11.

HISTORY OF KILPECK.

The Church of Kilpeck stands at the distance of about eight miles from Hereford, on the side of the road leading from that city to Abergavenny. Documents printed in the *Liber Landavensis* (which have every appearance of being forgeries), pretend that a church here was given about the seventh century to the see of Llandaff, which possessed it until the time of William the Conqueror, when it was usurped by the Church of Hereford.* It is more certain that in 1134, the present Church (dedicated to St. David) along with the Chapel of St. Mary in the castle, and all rights and possessions appertaining to them, were given to the Abbey of Gloucester by Hugh son of William Fitz Norman, Lord of Kilpeck Castle.† It is very probable that this

* The following pretended charter is printed in the "*Liber Landavensis*," published by the Welsh MSS. Society. 8vo. Llandovery, 1840:—" (*Grecielis Episcopus.*) Cilpedic in Ercineg. Notandum est omnibus Christianis in dextrali parte Britanniae habitantibus, et maximè infra Guy et Tyui cognitum, quod Fanu filius Benjamin, dedit ecclesiam Cilpedec, cum agro suo circa se, pro animâ suâ, Deo et Sancto Dubricio, et in manu Grecielis Episcopi, (sine ullo censu ulli homini terreno, et liberam ab omni debito habitantibus in ea, et habitaturis, in perpetuo,) et omnibus successoribus suis in ecclesia Sanctorum Dubricii et Teliani, et ita clamavit eam quietam ab omni re, Fanu simul et Gedeon, verbo Mouricii Regis; qui jussit omnibus resolvere ecclesias in sua regione, omnes juxta legem Dei amplius permansuras. De Clericis testes sunt, Grecielis Episcopus, Nud lector, Canan, Guoruoe, Apis, Conguoret, Portur, Loguanaul, Vidui, Merchion, Uidon, Joubin; de laicis vero, Rex Mouricius, Fanu et filius Enniaun et Geadeaun, Concum, Guincum, Cinum, Bonus, Nir, Aircol. Quicumque custodierit, custodiat illum Deus; qui autem violaverit, anathema sit." At page 263 is an article headed, "De Terra Ercyneg, Lann Tydiuc," in an early part of which "*Lanndegui Cilpedec*" is mentioned, and towards the close of it, in page 266, it is stated, "*Terra Ercineg, quæ istas ecclesias in se continet, semper subjecta fuit ecclesiæ Landaviæ in omni episcopali subjectione,*" down at least to the time of William the Conqueror, when Hergualdus was Bishop, "*donec per infirmitatem suam et discordiam fuit ab eo elongata; et ab illa die semper, super calumniam, et injustè ab ecclesia Herefordiæ retenta.*"

† The following note is from the Register of the Abbey of Gloucester in MS. Cotton. Domit. VIII. fol. 129, r^o. A.D. 1134. Eodem etiam anno Hugo filius Willelmi filii Normanni dedit Deo et Sancto Petro et Monachis Gloucestriæ ecclesiam Sancti David in Kylpec, cum capella Sanctæ Mariæ de Castello, et omnes, &c. quæ ad eas pertinent.

Baron had built the Church; either he, or the abbey of Gloucester, established here a small cell or priory dependent on the larger house. In the time of Thomas Spofford Bishop of Hereford (1422 to 1448) the dependent cell is said to have been united altogether to the Abbey. On the dissolution of Monasteries by Henry VIII. the site of the Priory of Kilpeck was sold to Baldwin Treville, from whom it descended, either by purchase or heirship, to the Booths, and then to the Clives, in which last family it still remains.

The manor of Kilpeck was given to William Fitz Norman (the father of Hugh), by the Conqueror. In Domesday Book we find the following entry: "These towns or lands under written are situated on the border of Archenfield. William Fitz Norman holds Chipecce; Cadcand held it in the time of King Edward. In the demesne are 3 ploughlands, and two bondmen, and four ploughmen, and fifty-seven men with nineteen ploughlands, and they pay fifteen quails of honey, and ten shillings. They do not give other tribute, nor do service except in the army. Value, four pounds." Henry, the son of Hugh just mentioned, succeeded his father in the possession of the manor, and assumed from it the name of Henry de Kilpeck. His grandson, Hugh de Kilpeck, is mentioned in the 32nd year of the reign of Hen. III. (1248), as holding the manor of Little Taynton in Gloucestershire by the serjeancy of keeping the hay of Hereford. He left two coheireses, by the eldest of whom the manor of Kilpeck was conveyed in marriage to Robert de Walerand, one of the most powerful of the border barons in the reign of Henry III. In the baronial wars he sided with the King, and was present at the battle of Evesham; and his services were rewarded by grants of various forfeited estates. In 1270, when this Robert de Walerand was getting old, and had no prospect of heirs of his body, he gave the reversion of his Castle of Kilpeck and his other estates to his nephew Alan de Plokenet. Robert de Walerand died in 1272, and Alan de Plokenet had livery of the estates; he was an active baron, and especially eminent for his patronage of the religious houses. We find his son, also named Alan, in 1319 making a grant to Dore Abbey, where he was buried, and where the following epitaph was placed probably on his tomb,—

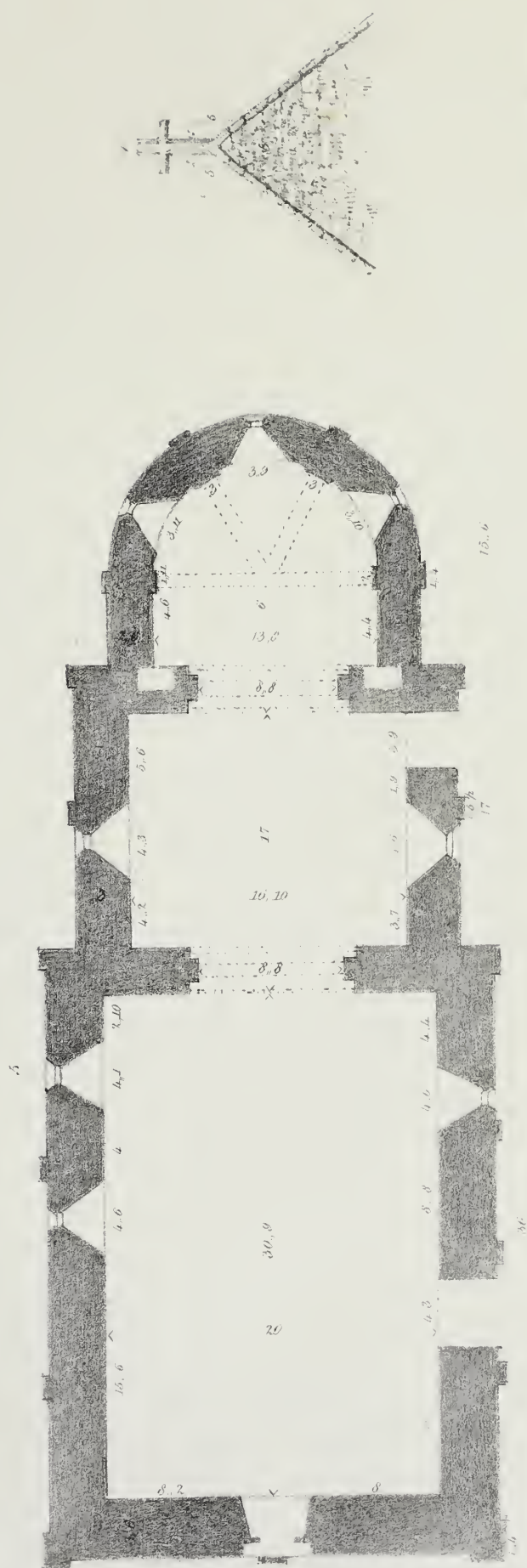
Ultimus Alanus de Plokenet hic tumulatur,
Nobilis, urbanus, vermibus esca datur.

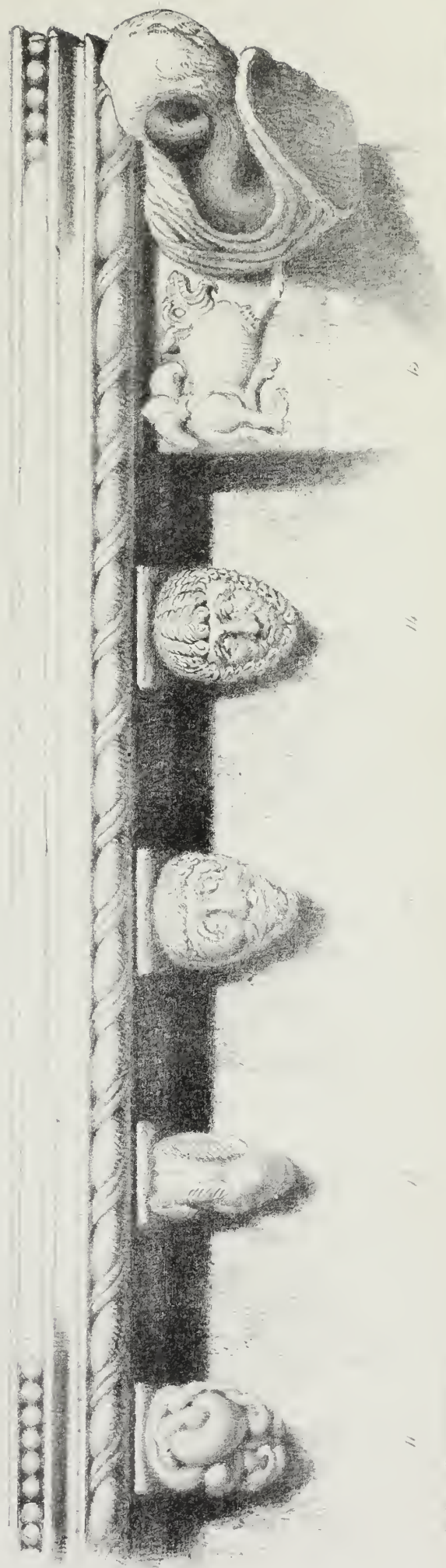
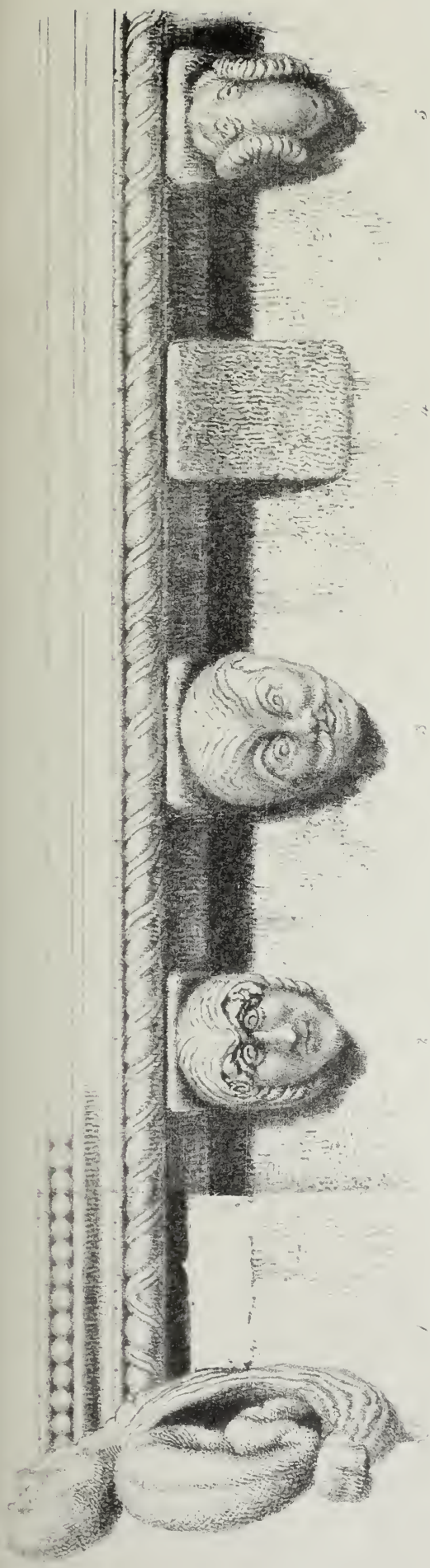
This latter Alan de Plokenet, who was a distinguished soldier, obtained in the reign of Edward II. a charter for a market every week on the Friday, at his manor of Kilpeck, and a fair yearly on the eve and day of the Assumption of the Blessed Virgin Mary. He died unmarried, and his estates passed to his sister Joan de Bohun, upon whose death they devolved upon their kinsman Sir Richard Delabere, and finally about the middle of the fourteenth

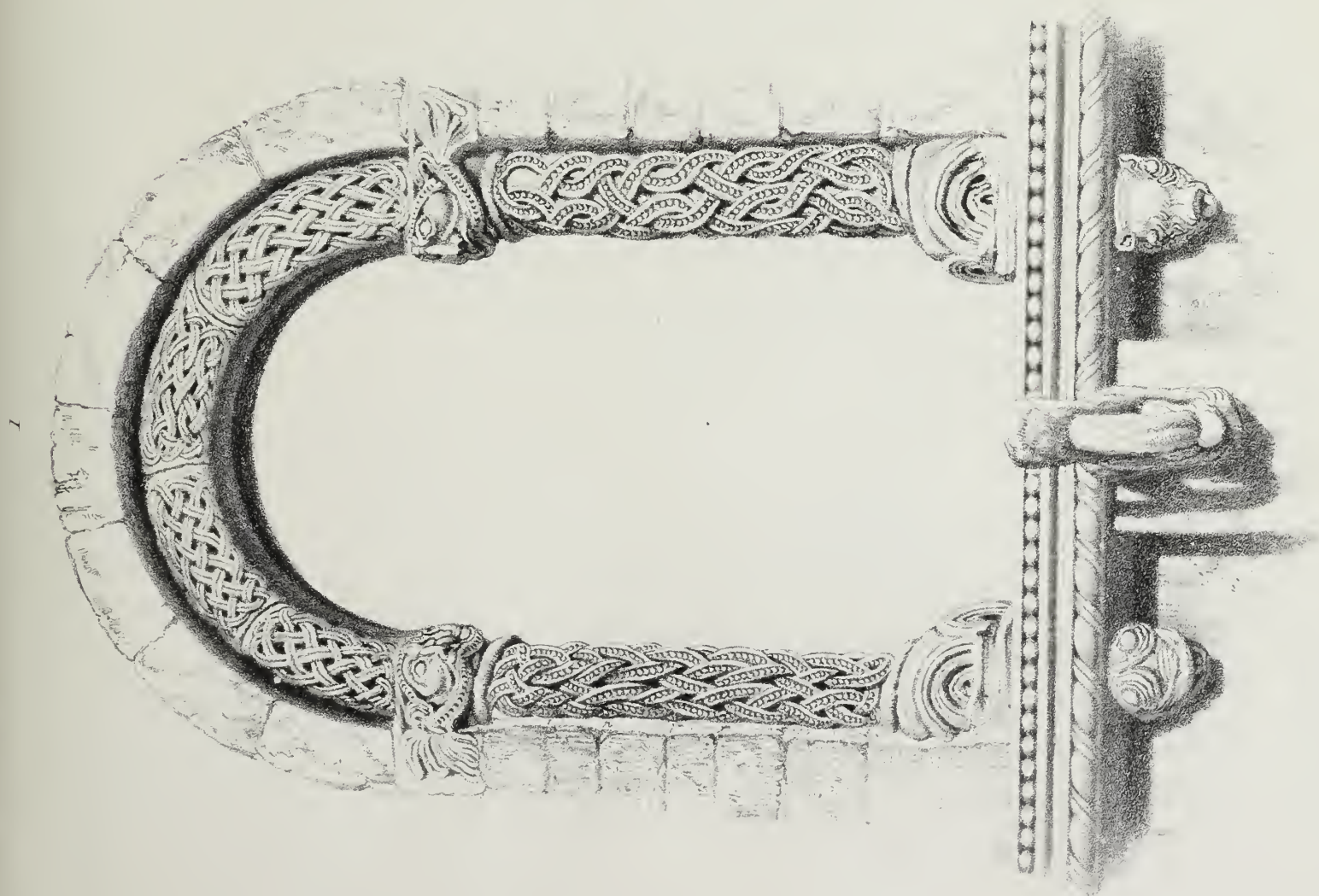
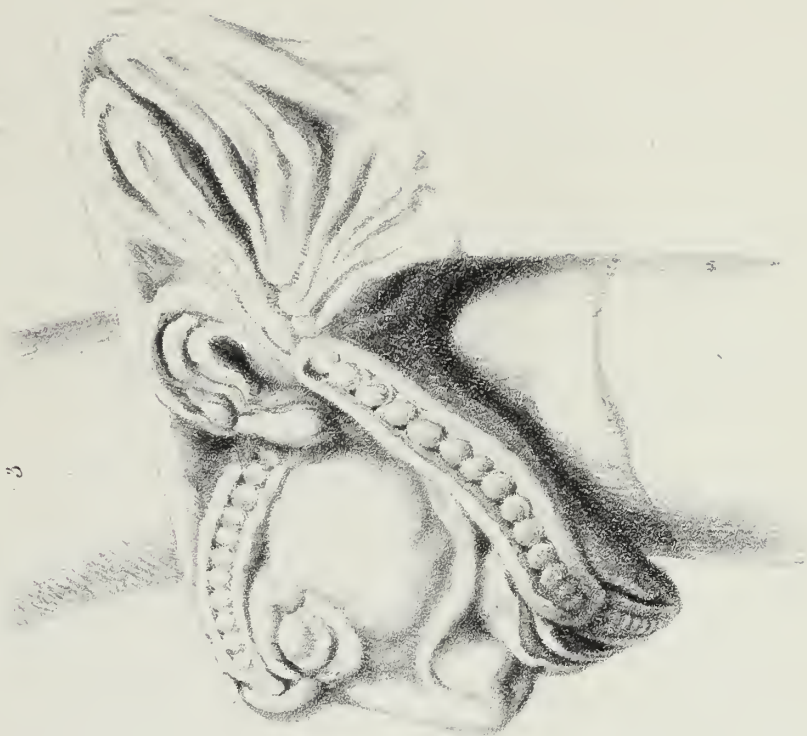
century they passed to the family of the Butlers, in which they continued through several generations. In 1715, James Butler last Duke of Ormond was attainted of high treason, and his estates confiscated; Kilpeck was subsequently purchased by the Duke of Chandos, who sold it to John Symonds, Esq.

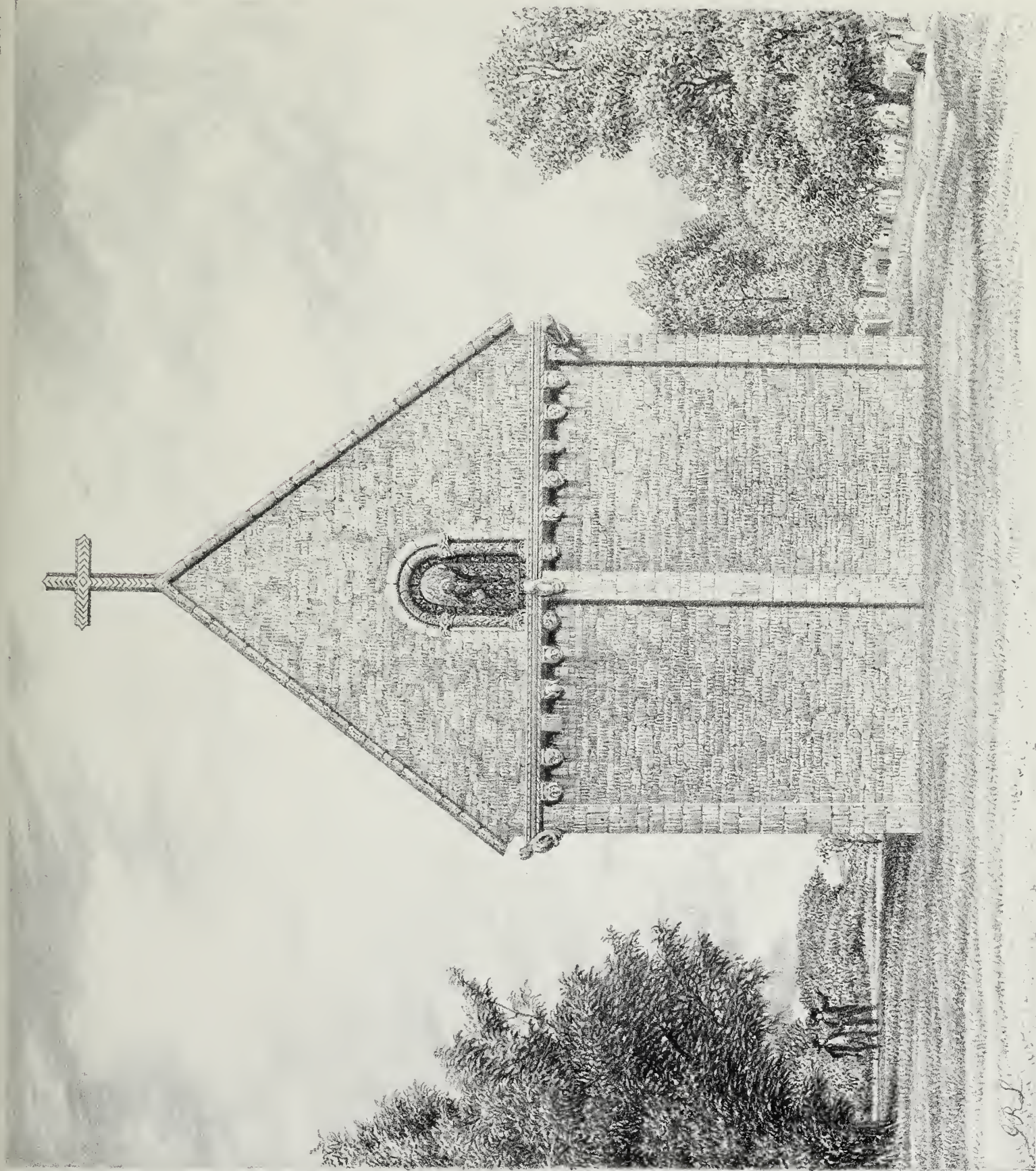
The Church of Kilpeck is situated in a very retired part of the country, and has therefore been little visited or noticed. It has all the characteristics of a building of the earlier part of the twelfth century, and was most probably the original Priory Church. Of the ancient Castle of Kilpeck there are now but few remains—only two portions of the walls of the Keep, the earth-works and moat.

THE END.


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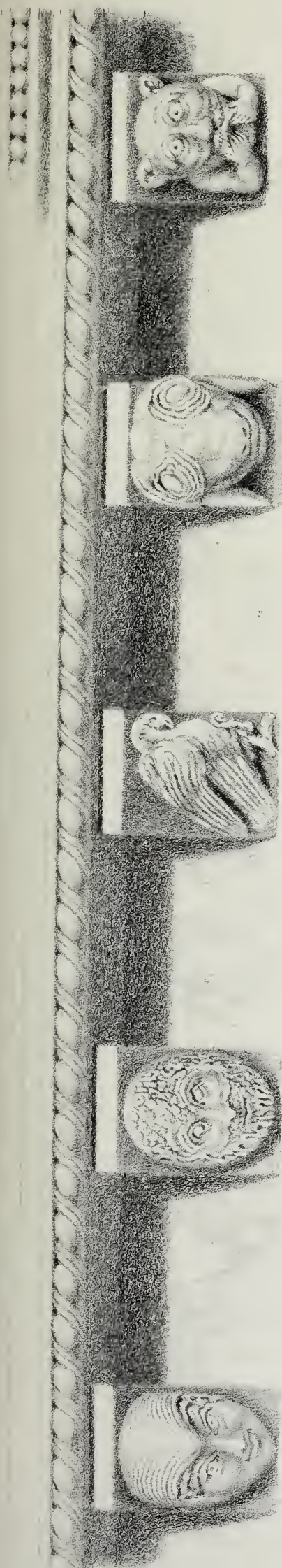




By G. R. Lewis, del. et lith.

WEST VIEW OF KILPECK CHURCH.

London, Published by G. R. Lewis, June 1841.



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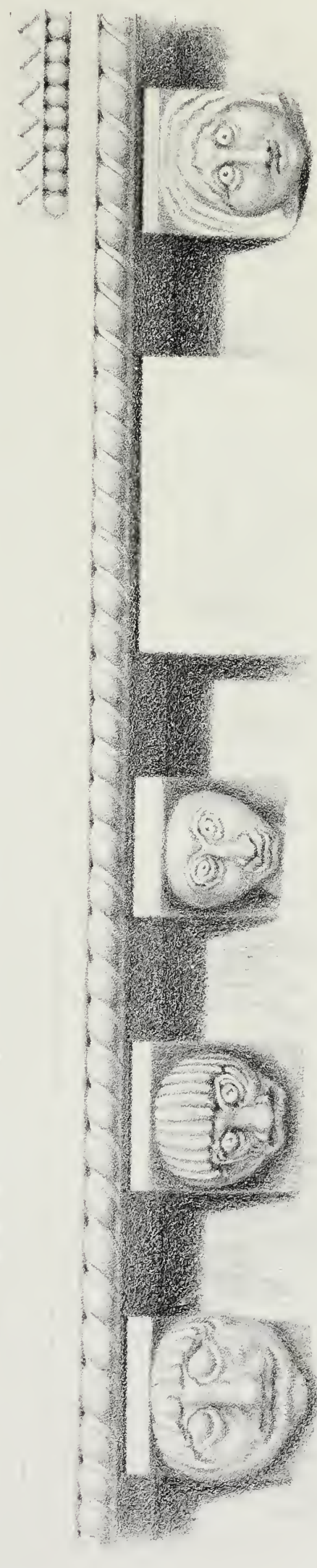
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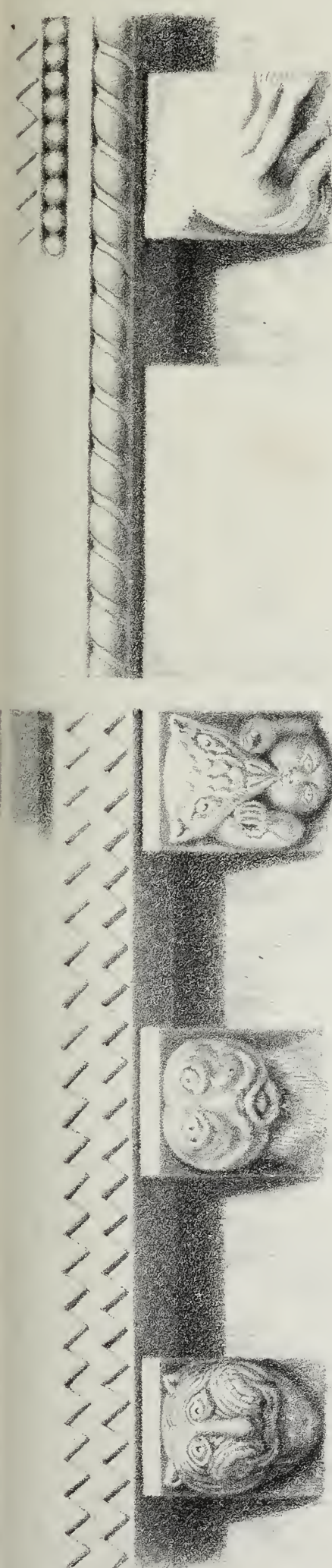
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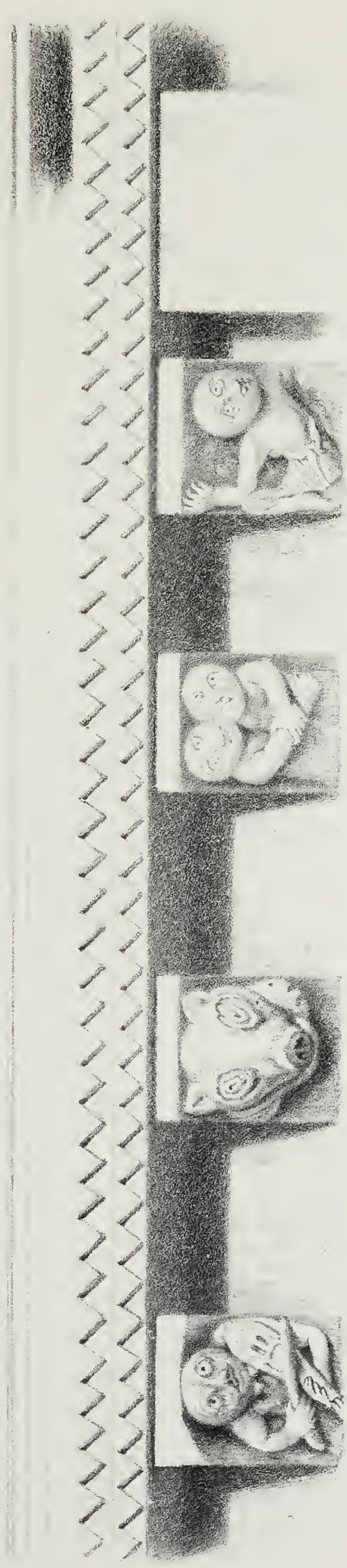
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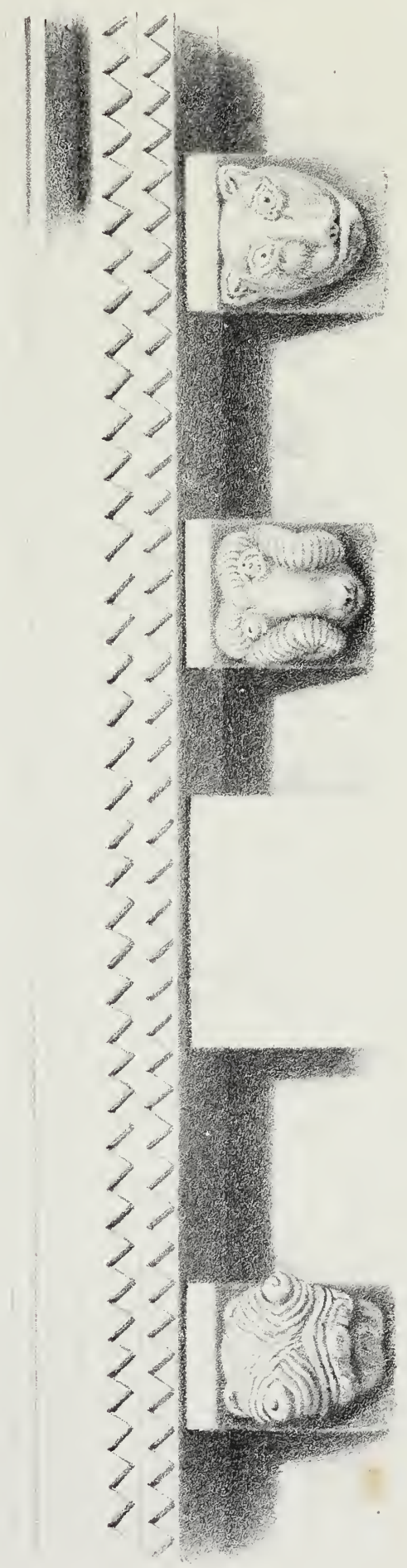
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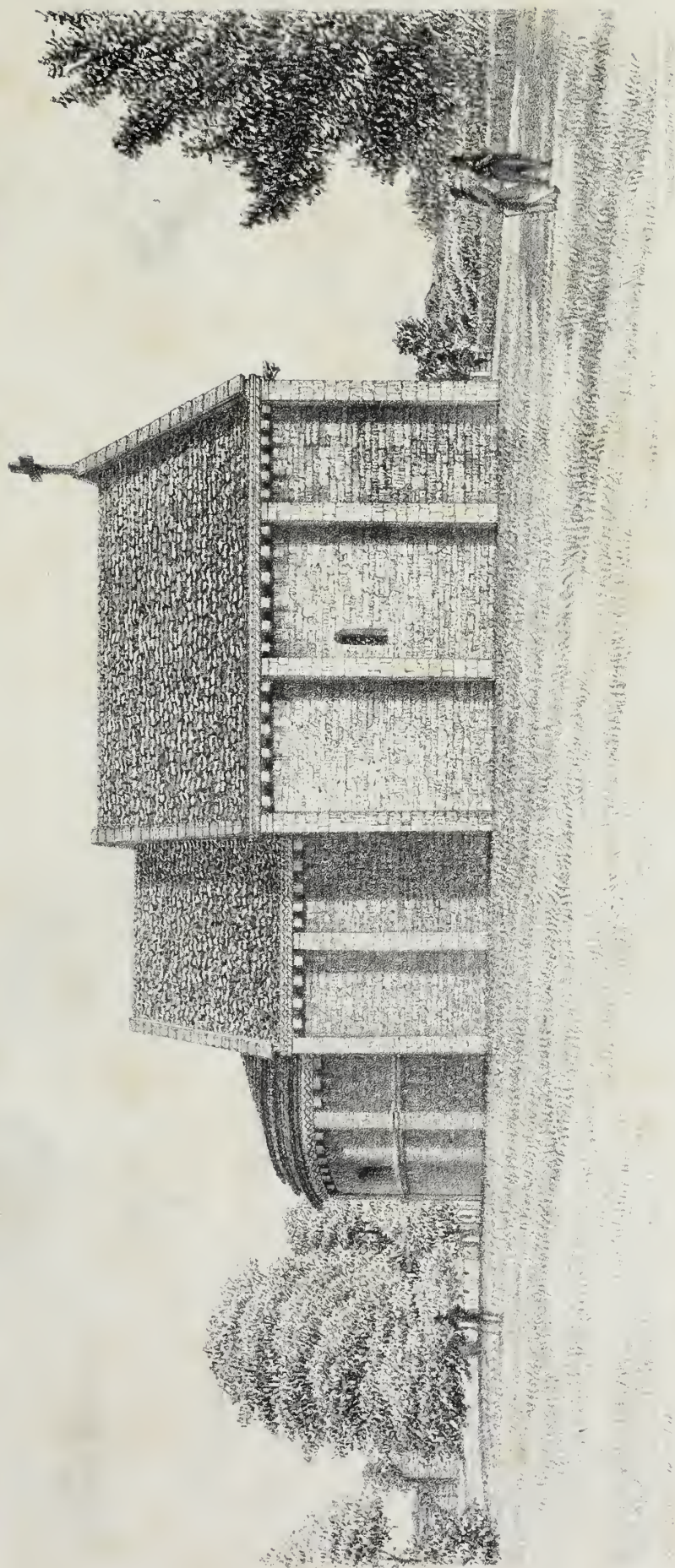
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Clay Masks, with other objects

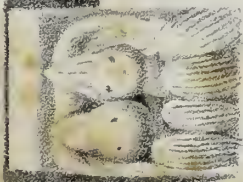
London: Published June 1840, by G. R. Lewis.

G. R. Lewis, del. et lith.



NORTH VIEW OF KILFLECK CHURCH

Engraved and Published June 1840 by G. Lewis



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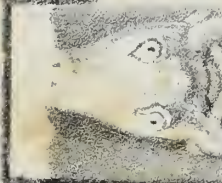
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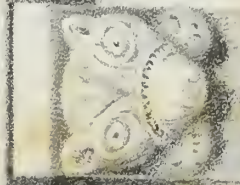
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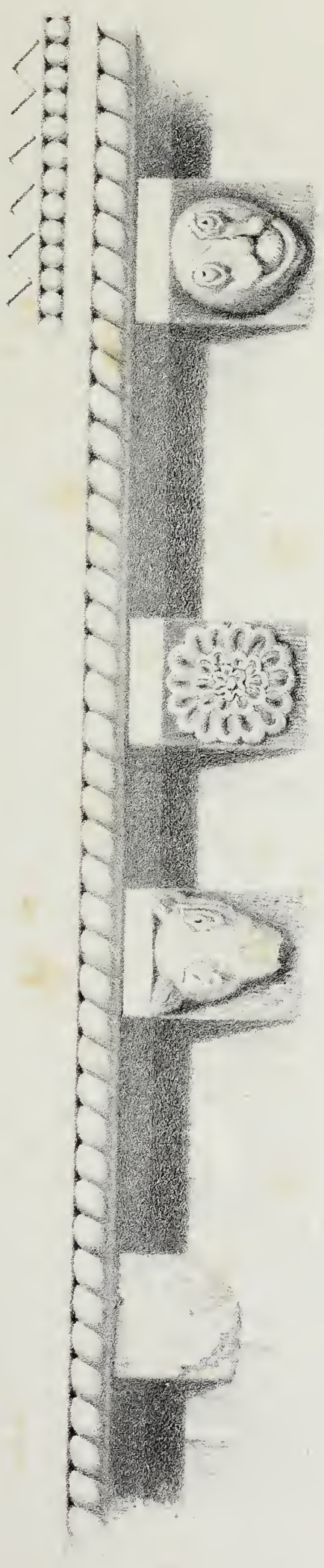
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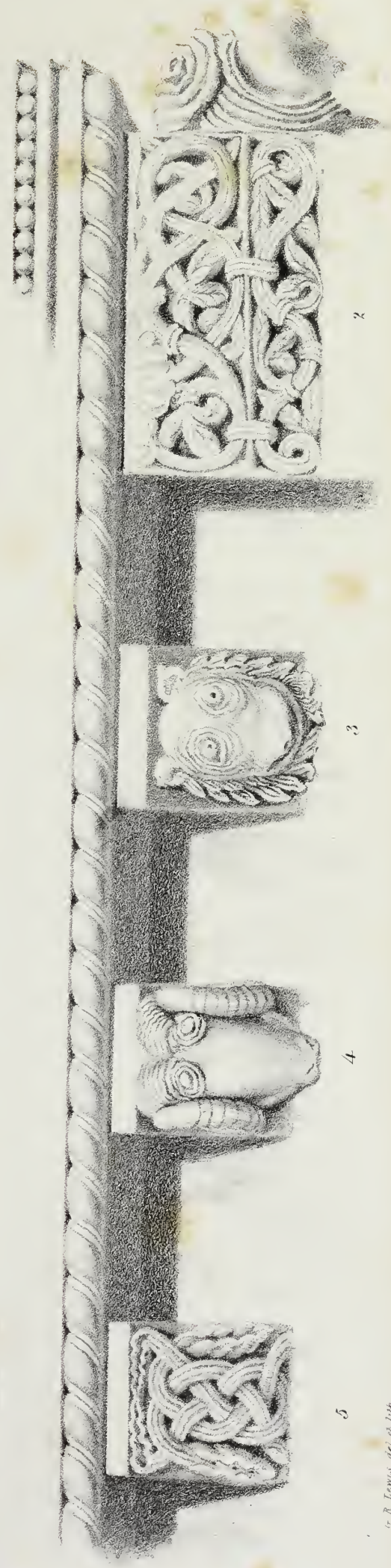


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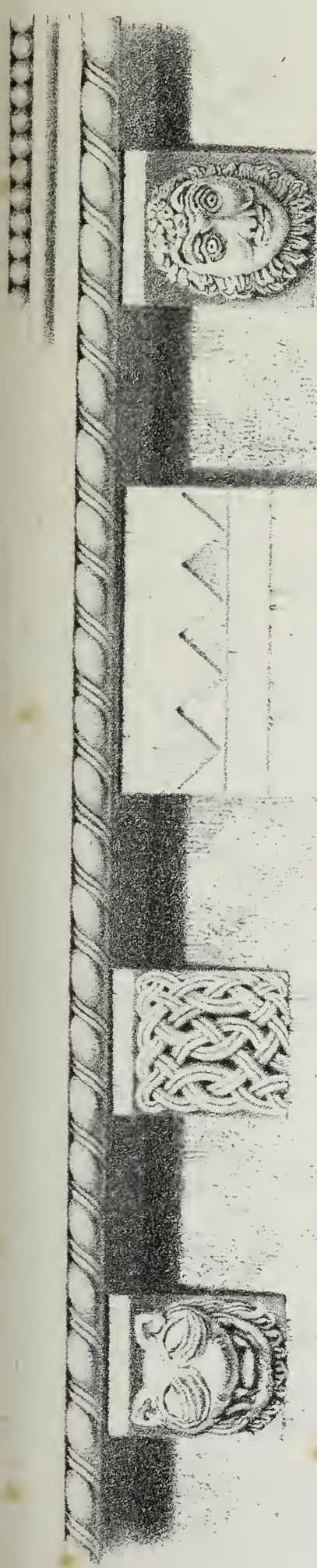


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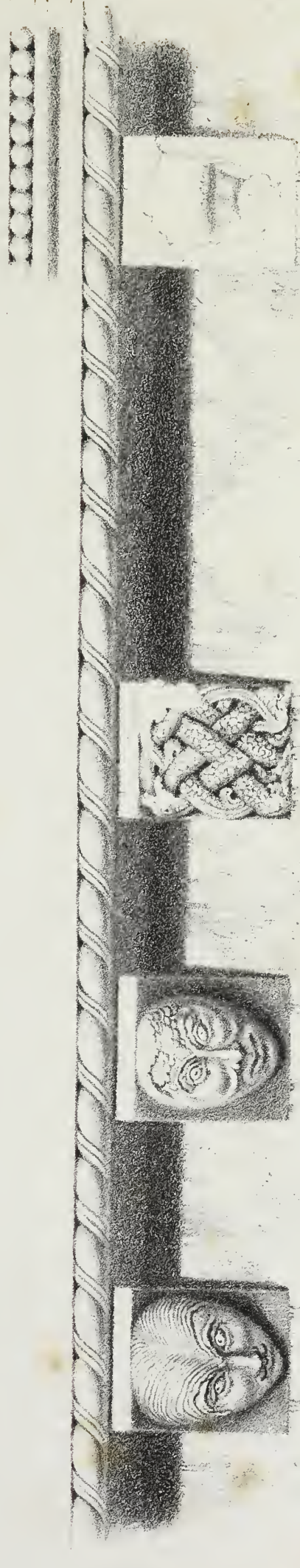


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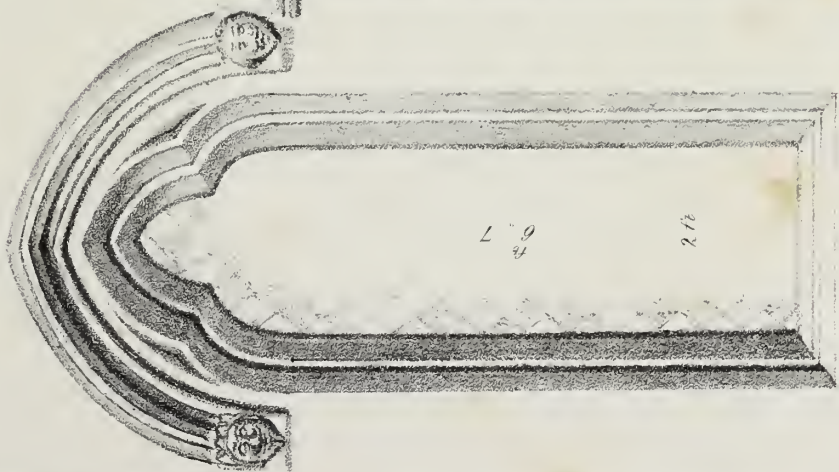
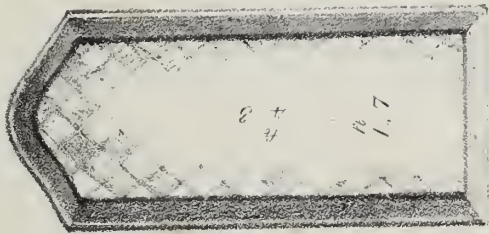
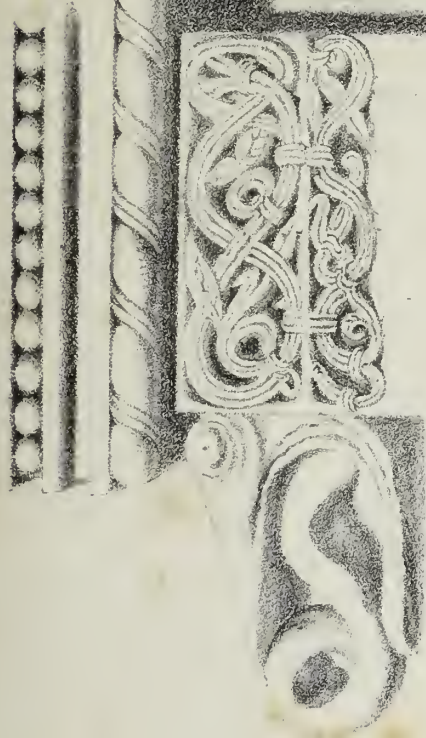


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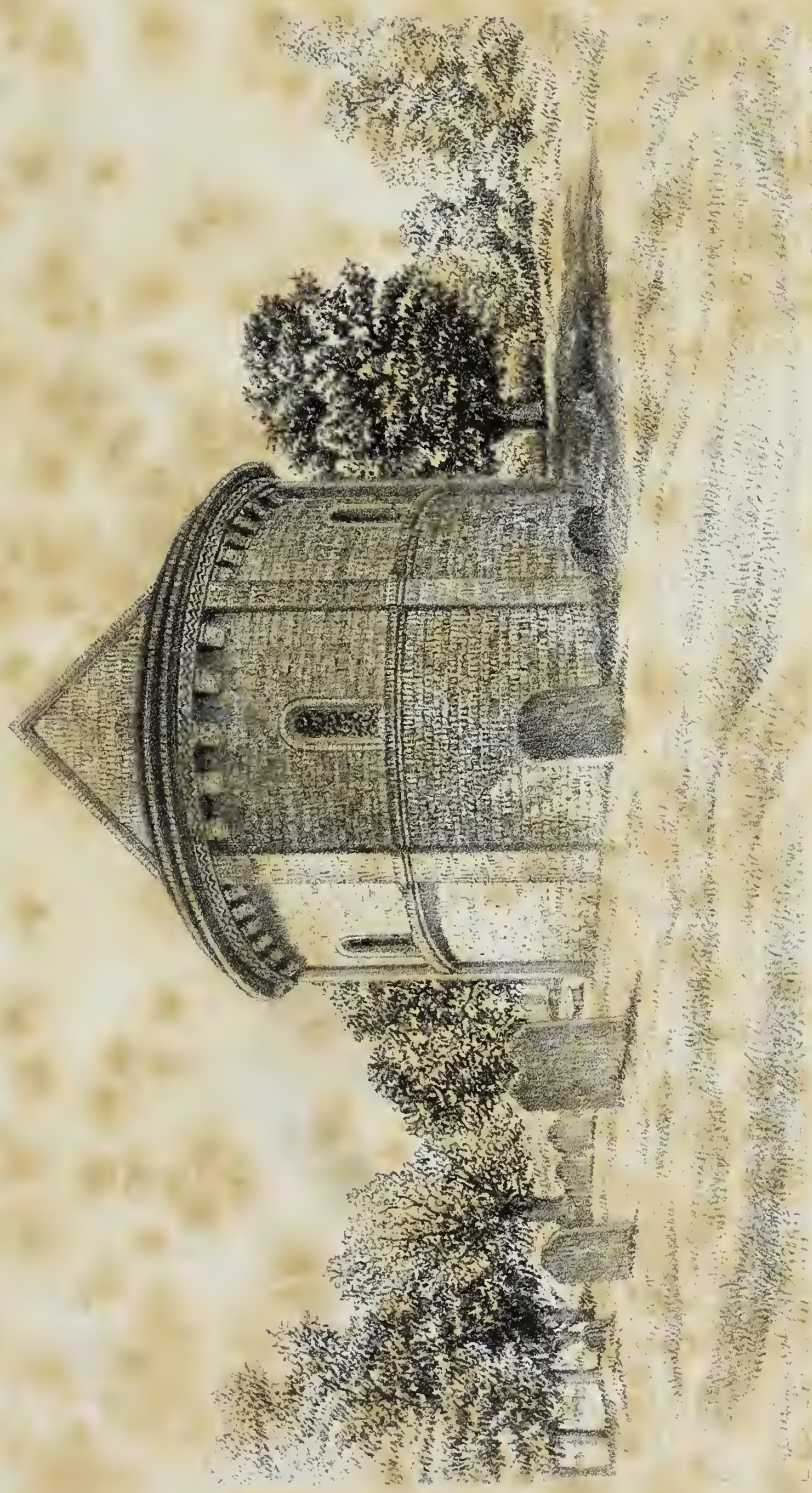
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G. R. Lewis, aet et lith.

Day & Haghe Lith^{rs} to the Queen.

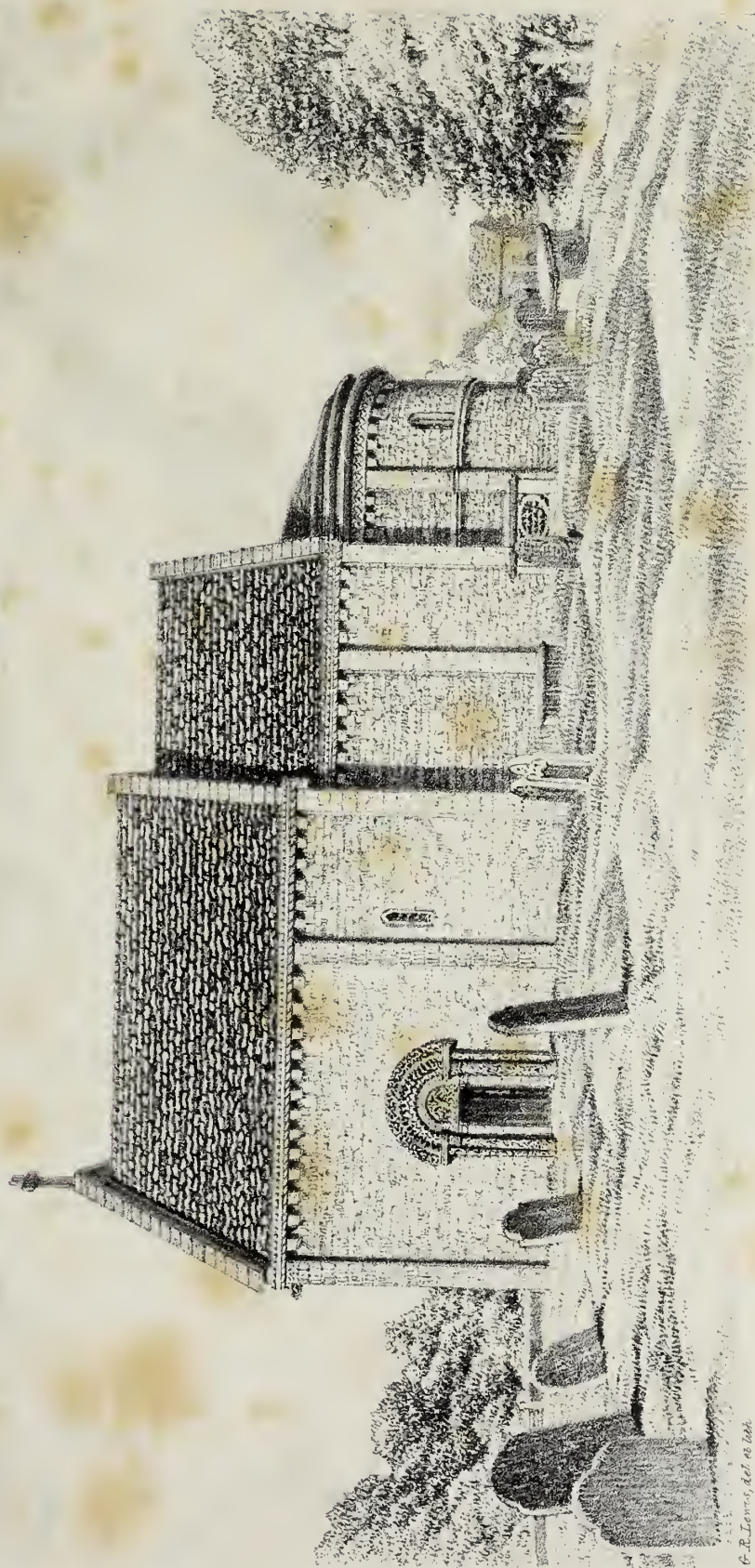


300 ft. high, built 1800 by Genl.

Fig. 1. The tower, built 1800 by Genl. R. Lewis and Co. 1800

Fig. 2. The tower, built 1800 by Genl. R. Lewis and Co. 1800

R. Lewis and Co. 1800



Engraving by Lewis & the Green

SOUTH VIEW OF KILPECK CHURCH.

London. Published by G. R. Lewis, October 1840



J. F. Lewis del et lith

J. F. Lewis del et lith

SOUTH WEST VIEW OF LITTLE CK. & GARDEN

London, Published by J. F. Lewis, May 1844

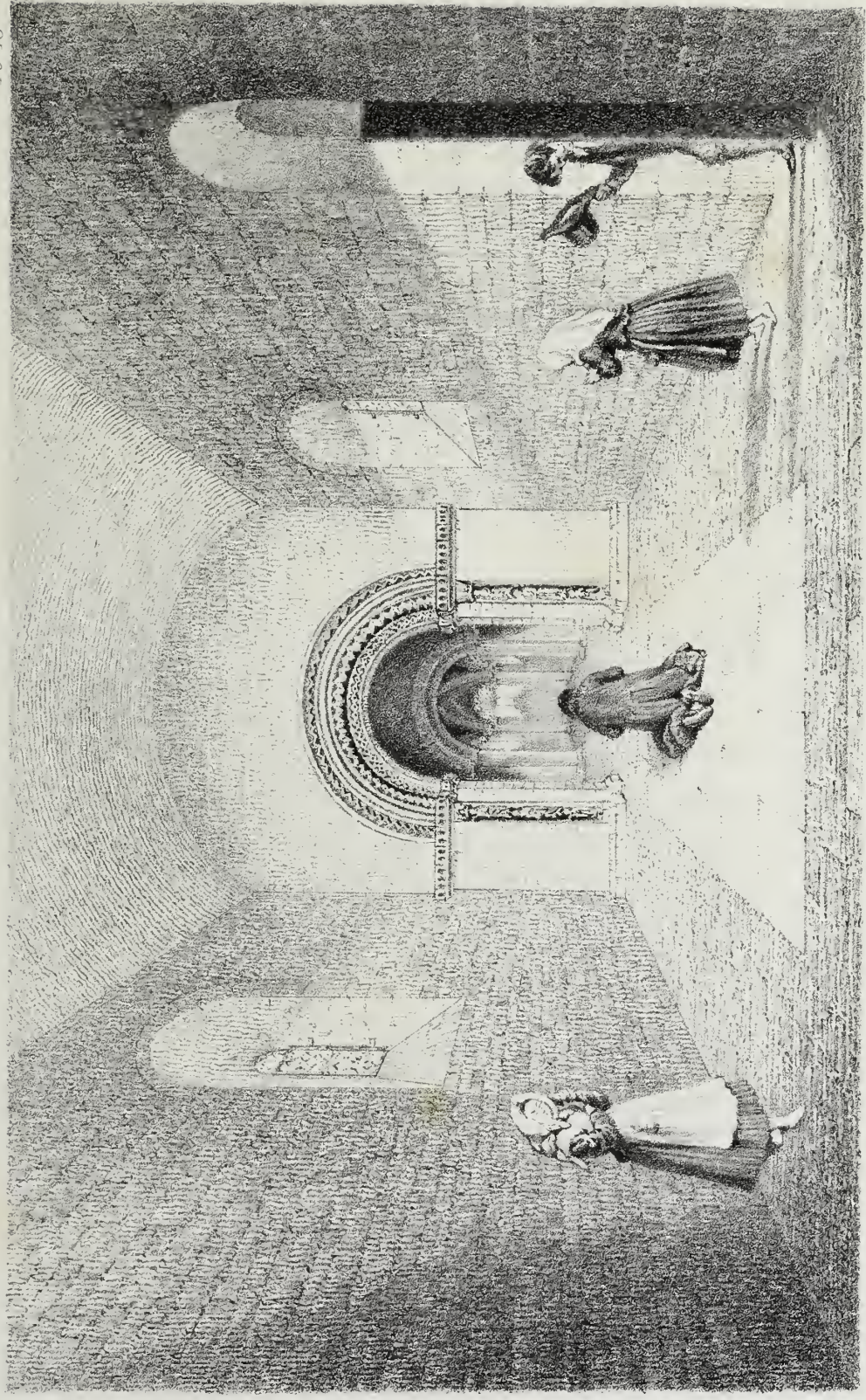


G. F. Lewis del et lith

Day & Haghe, Litho to the Queen

SOUTH EAST VIEW OF KILLECK CHURCH.

London: Published by G. F. Lewis, March 1841



INTERIOR OF TEMPLE OF MINERVA

London, Published by G. R. Lewis, May 1841



Fig. 1.

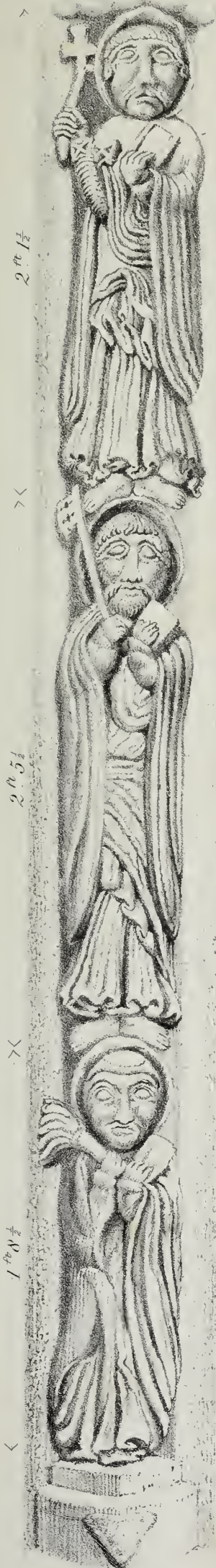


Fig. 2.



Fig. 3.

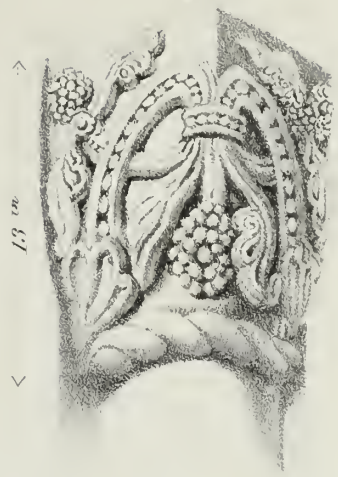


Fig. 4.



Fig. 5.

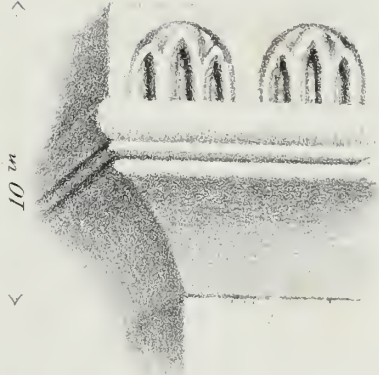
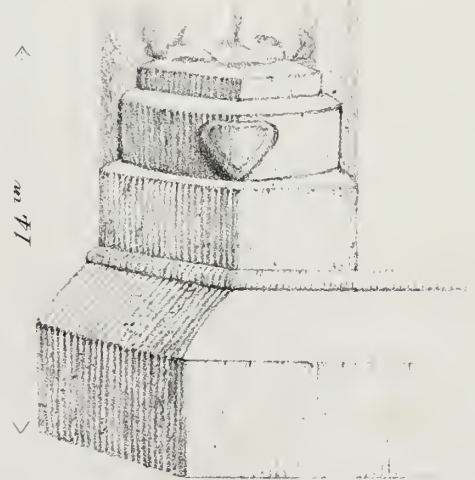


Fig. 6.



G. R. Lewis del et lith
Eng. & Haynes Lith. to the Queen

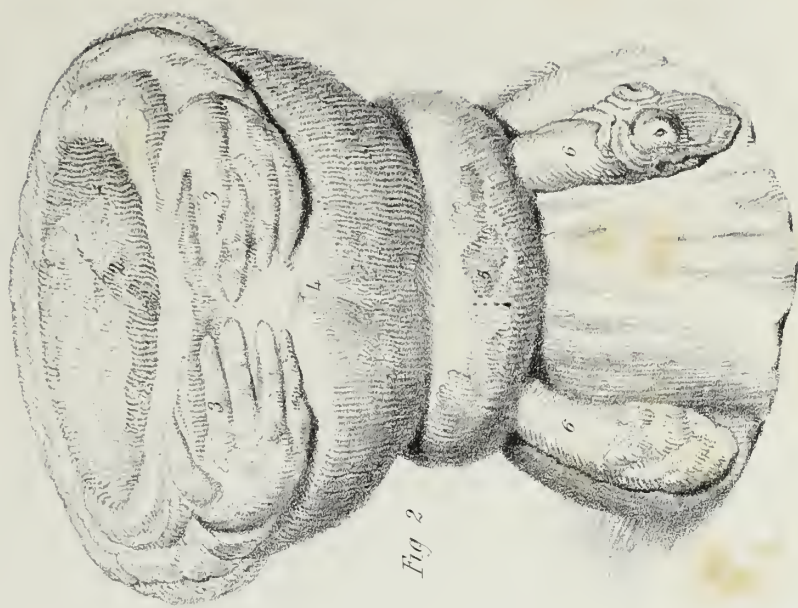
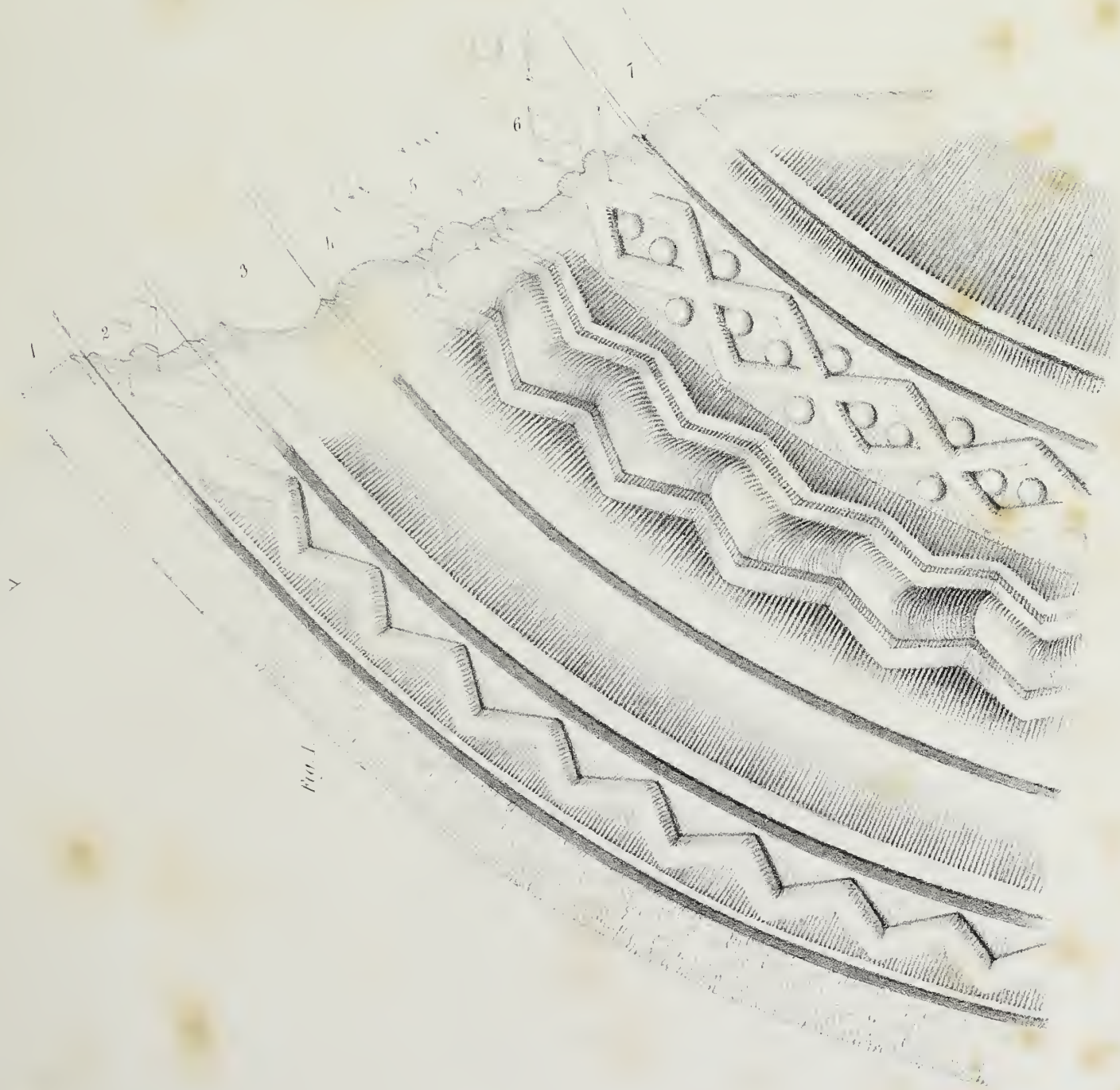
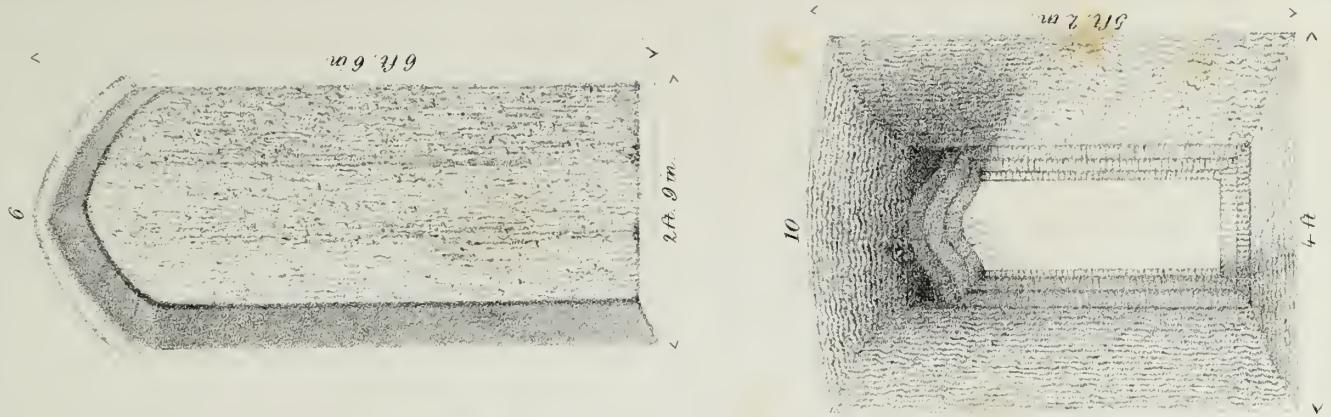
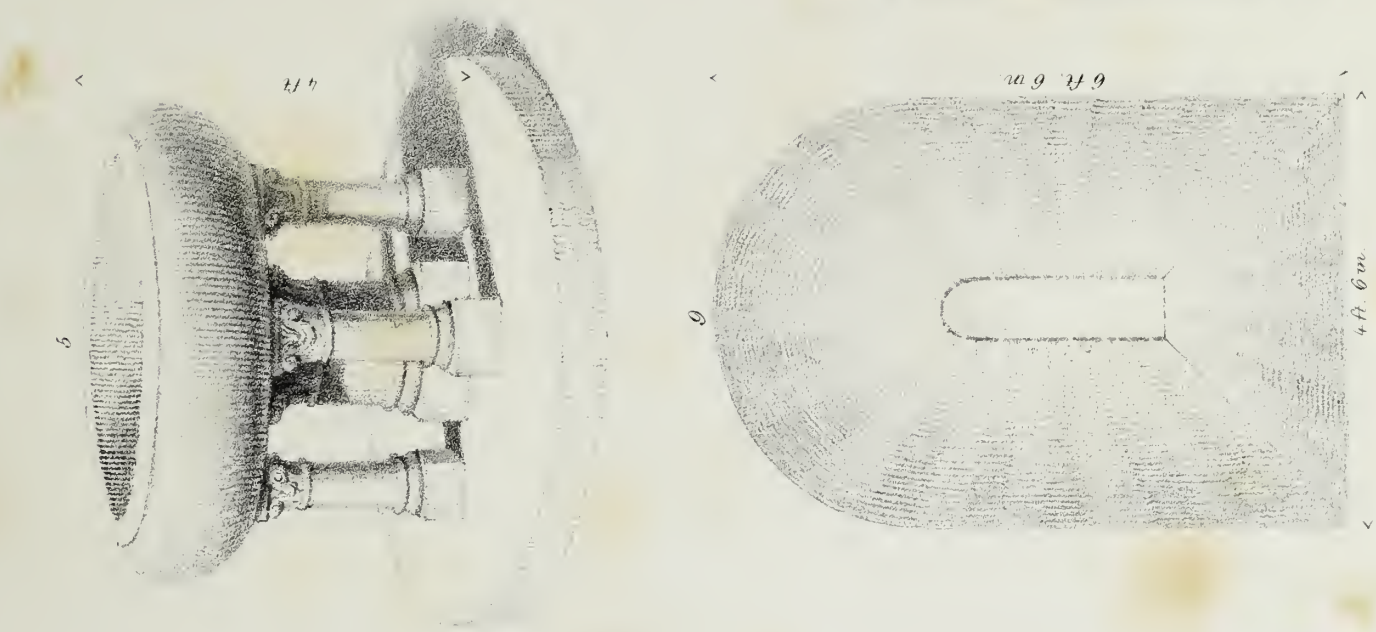
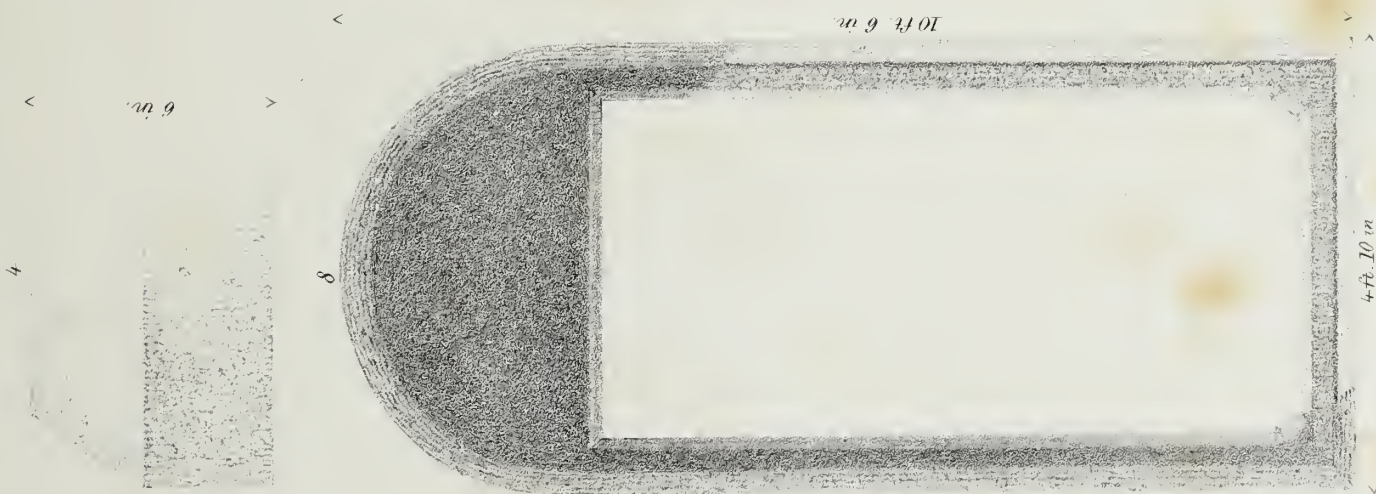
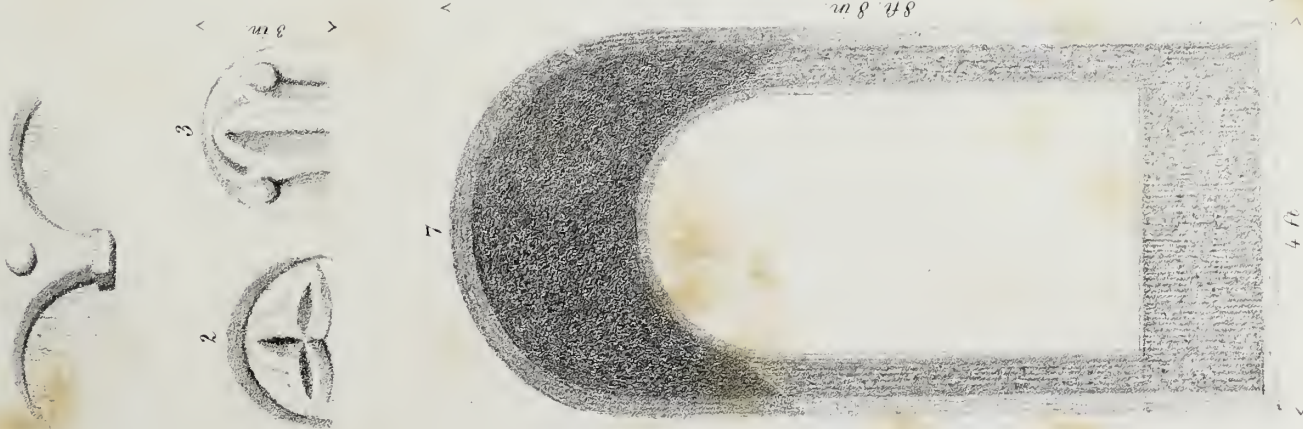
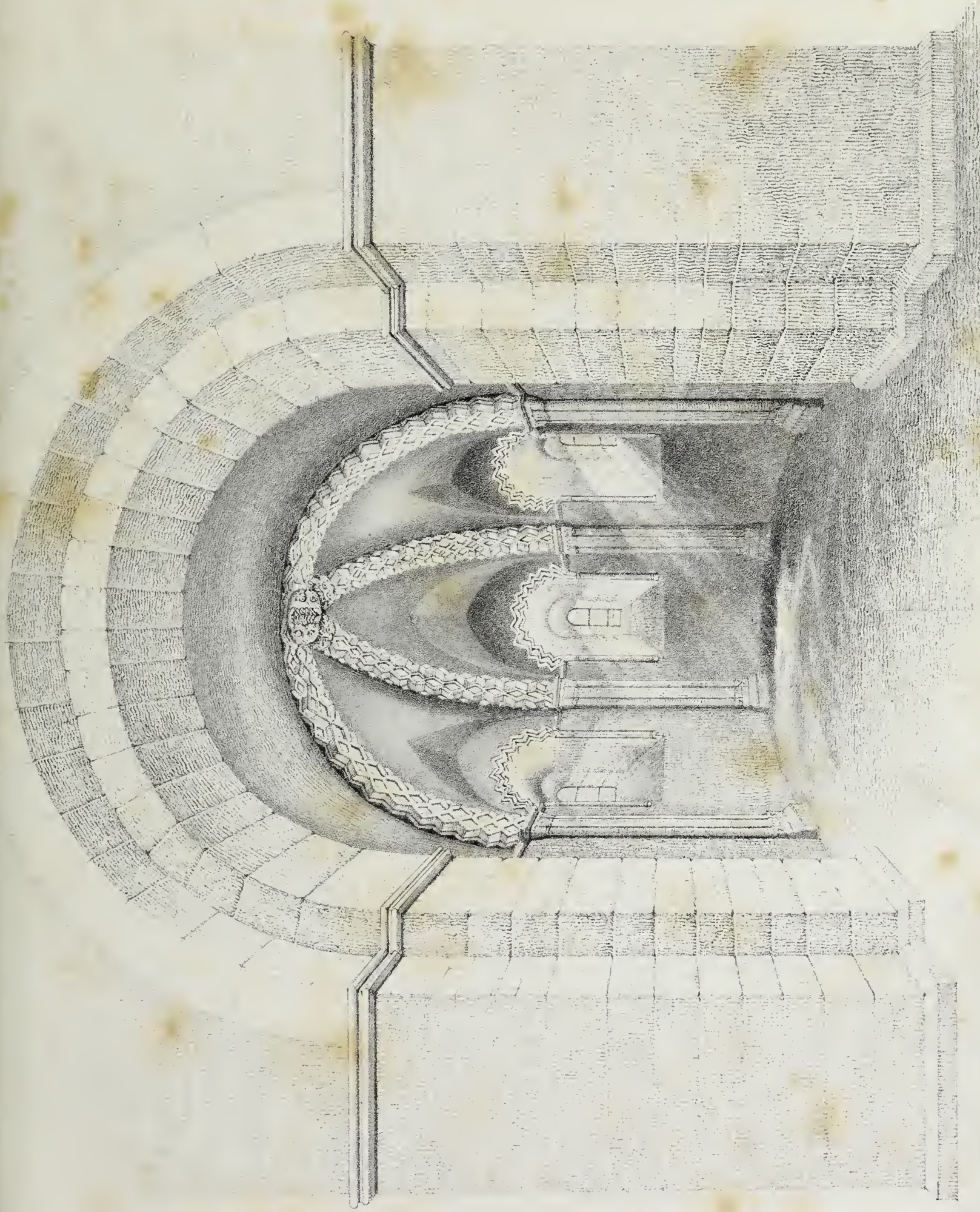
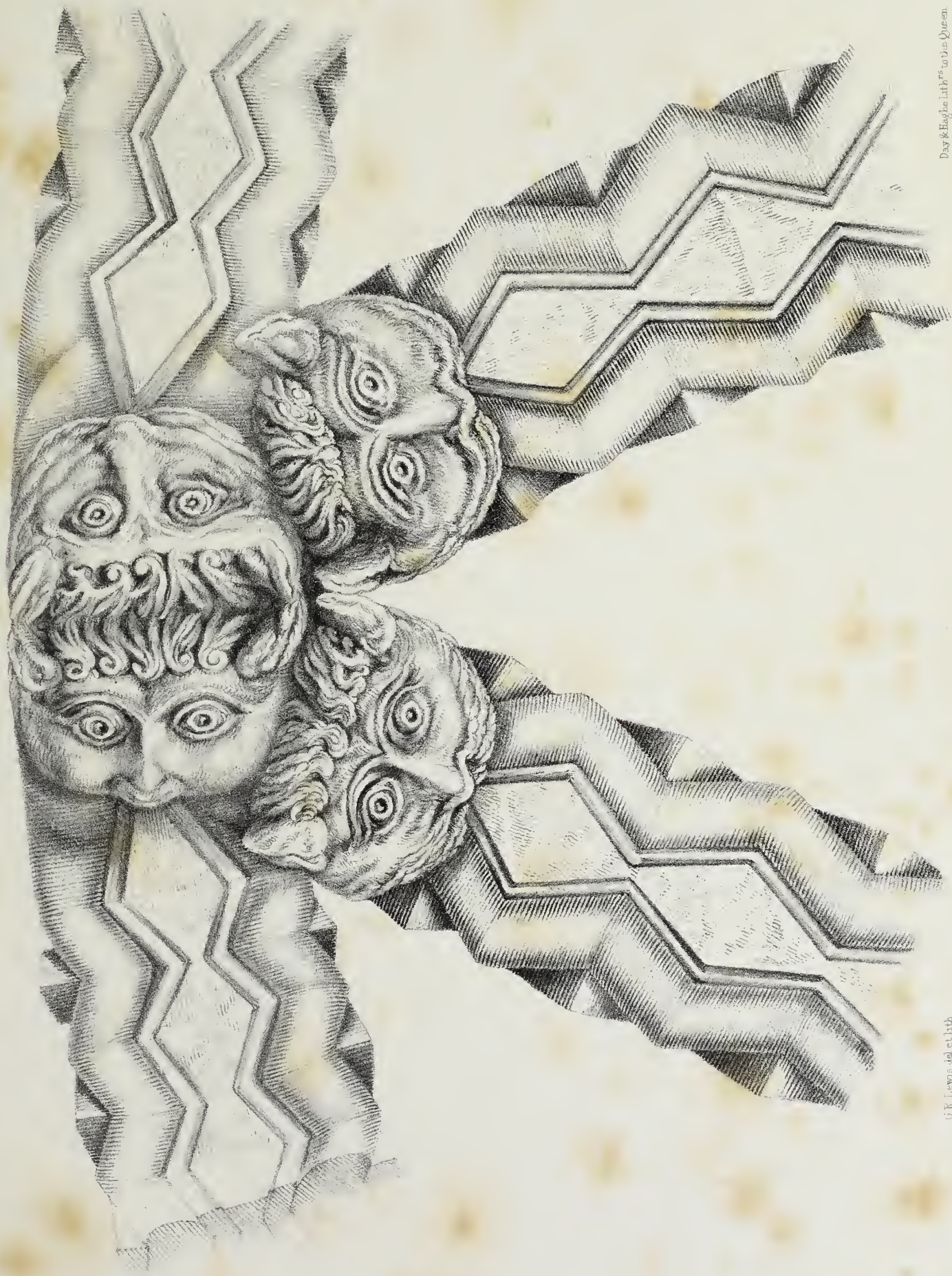


Fig. 1





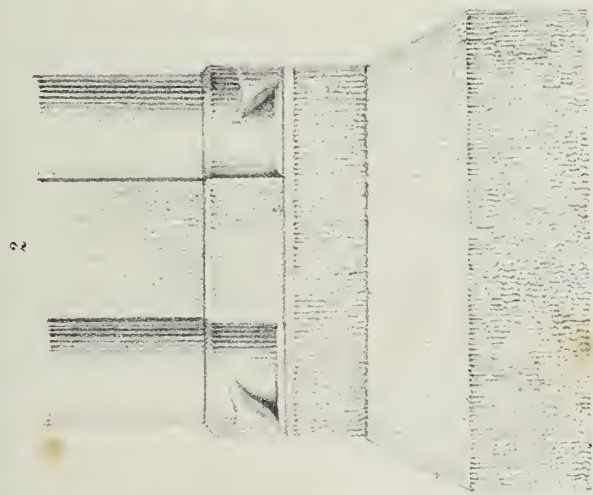


Day & Haghe lithrs to the Queen

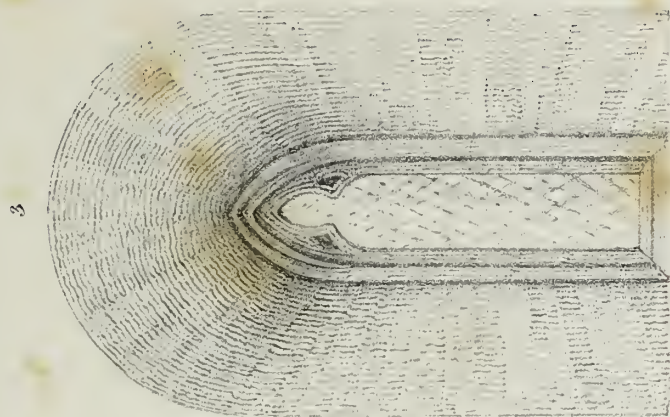
THE SYMBOLS of the EVANGELISTS in the HOLY of HOLIES.

London: Published by G. R. Lewis. Sept. 1841.

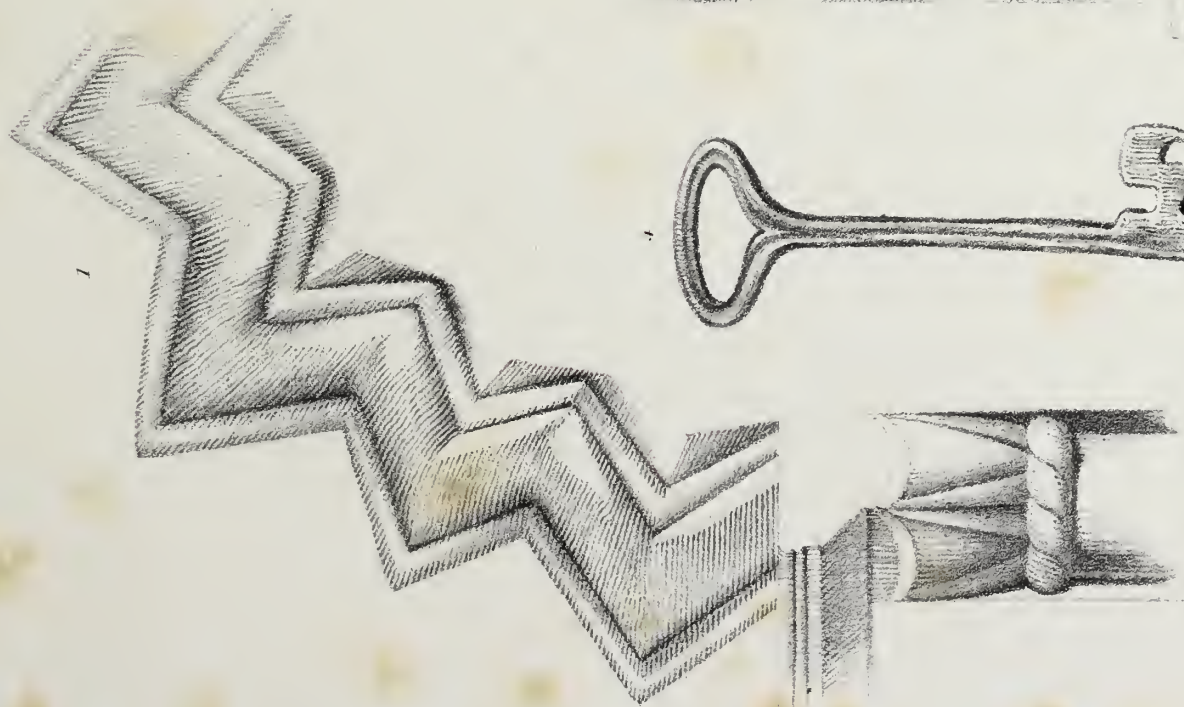
G. R. Lewis del et lith.



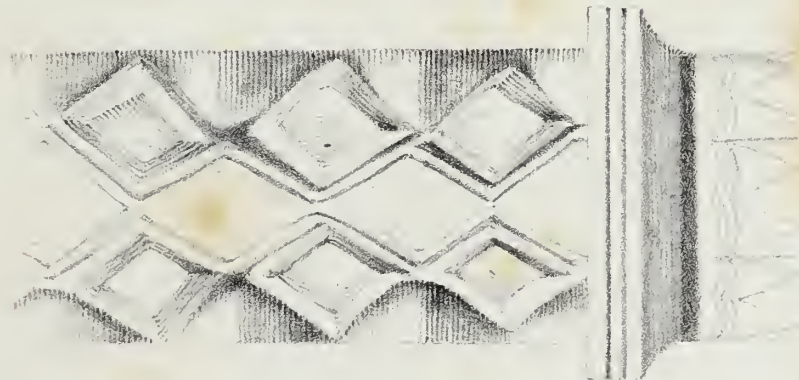
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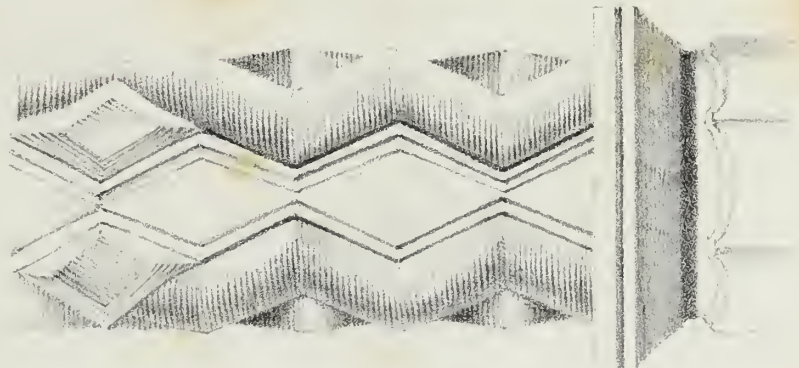
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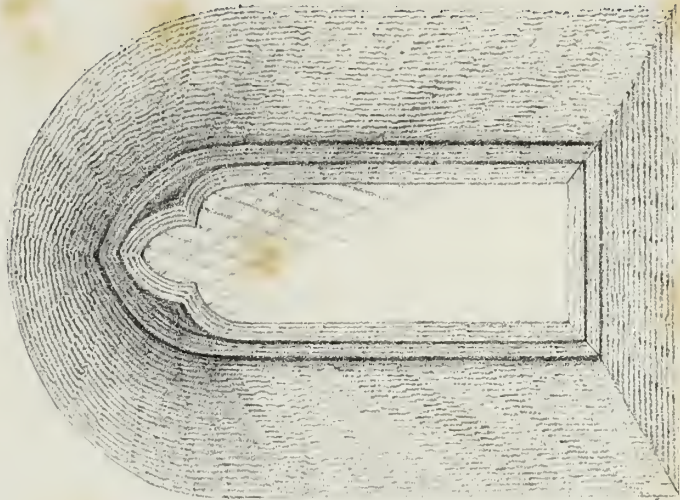
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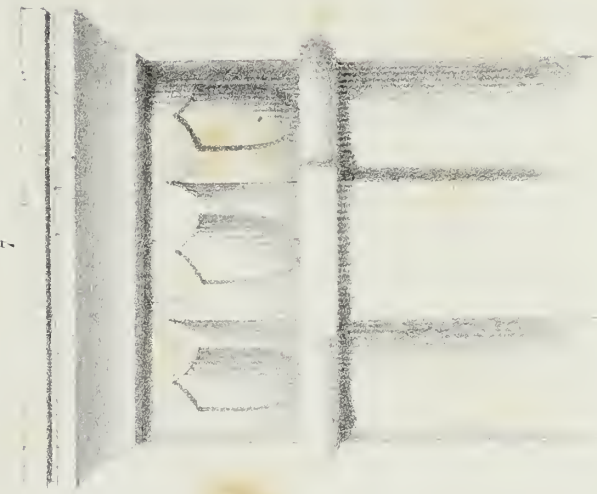
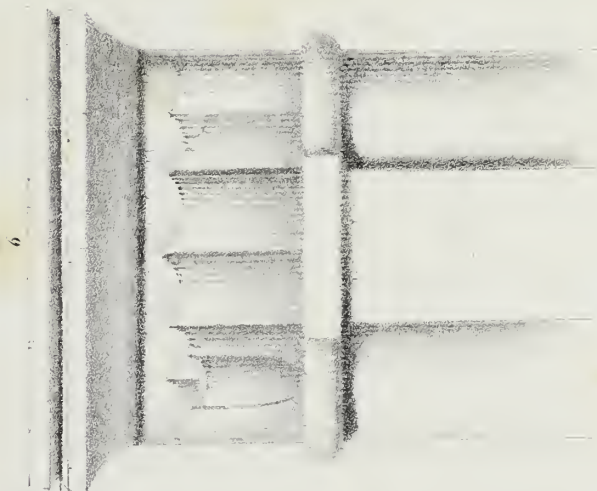
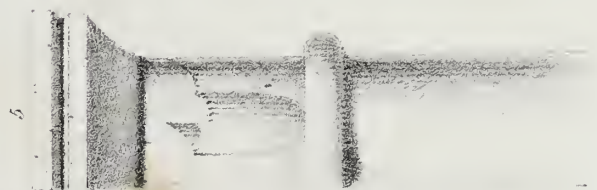
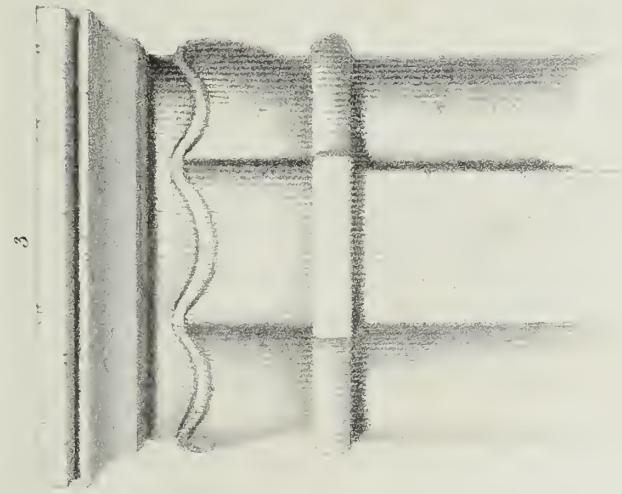
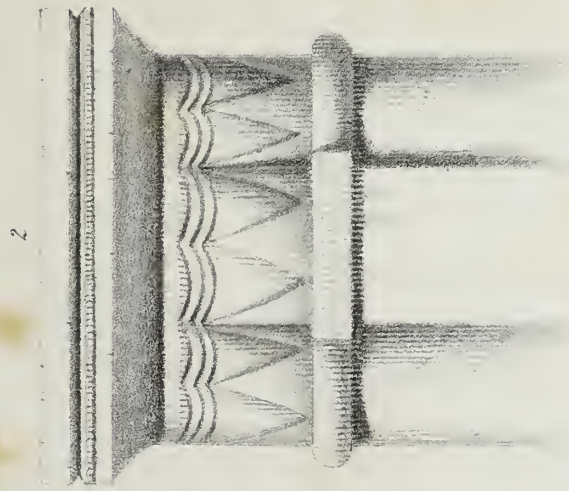
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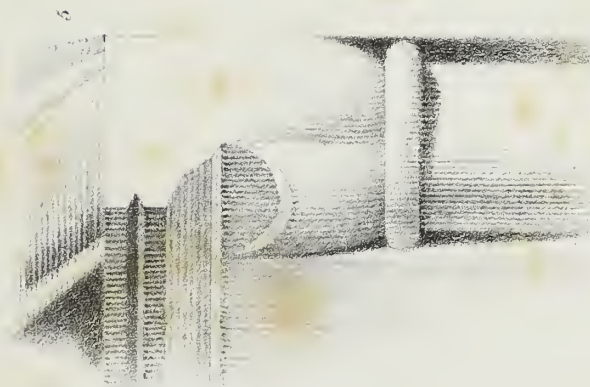
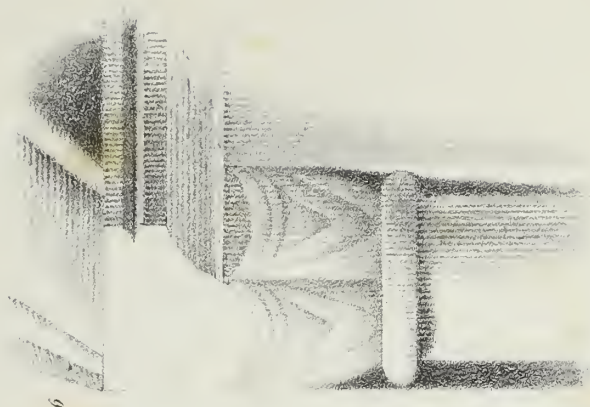
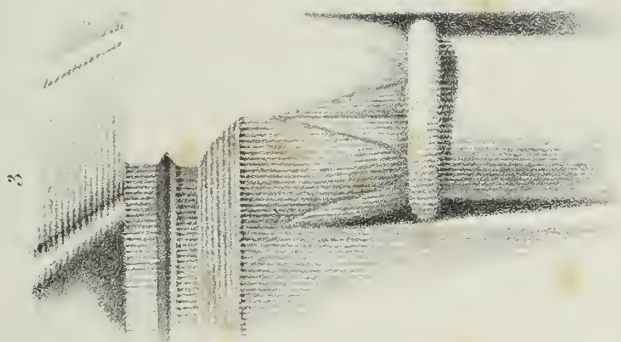


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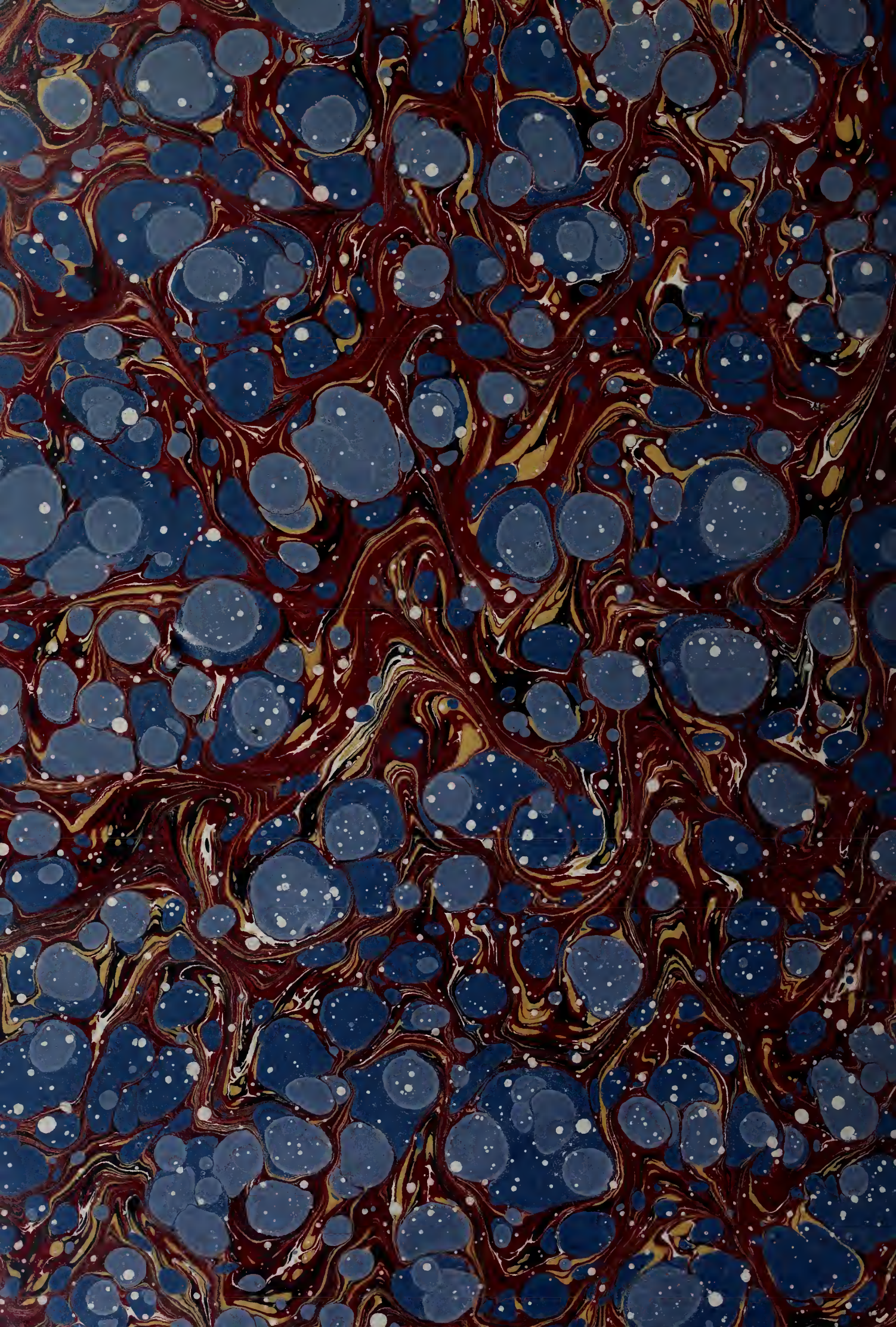
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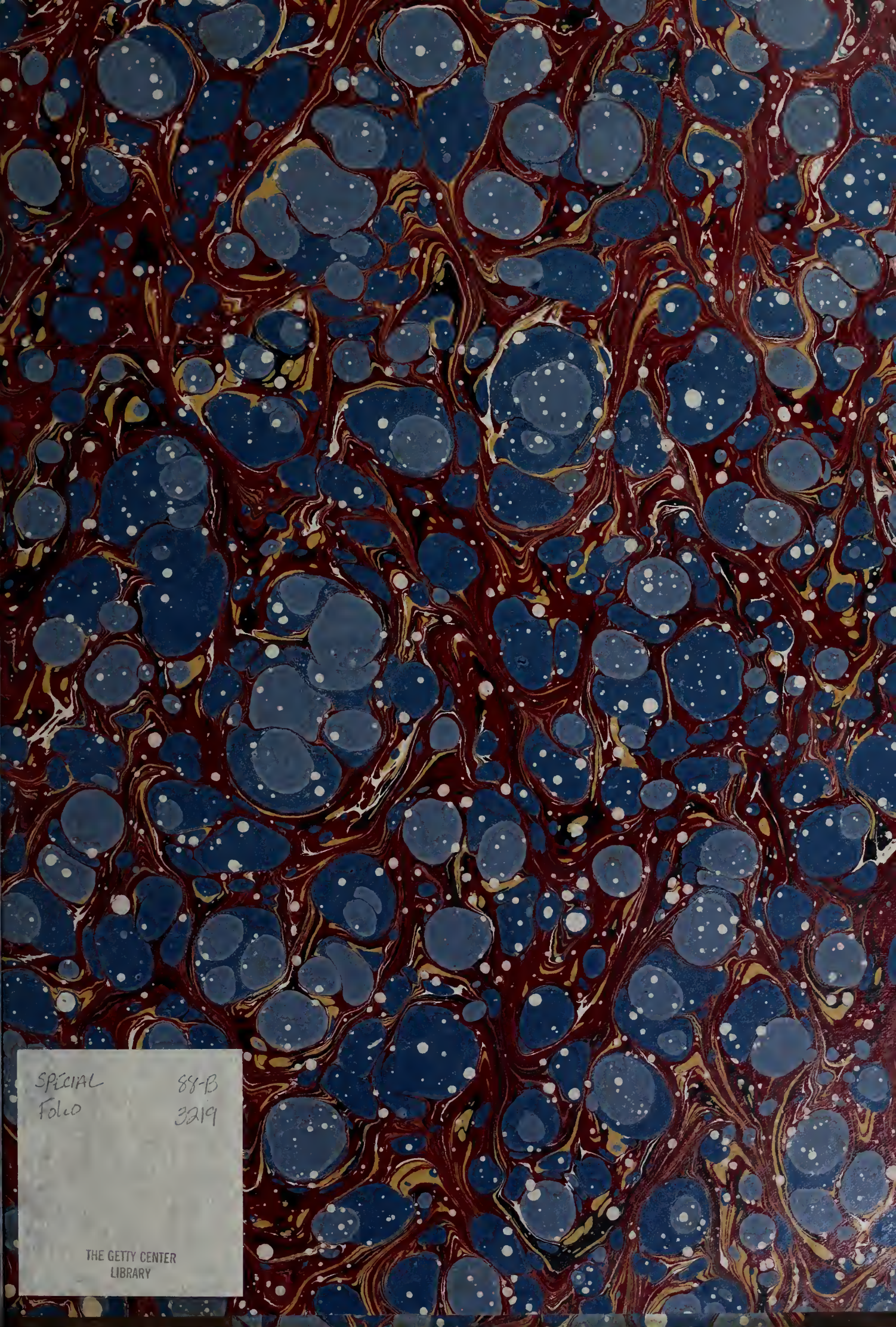


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